

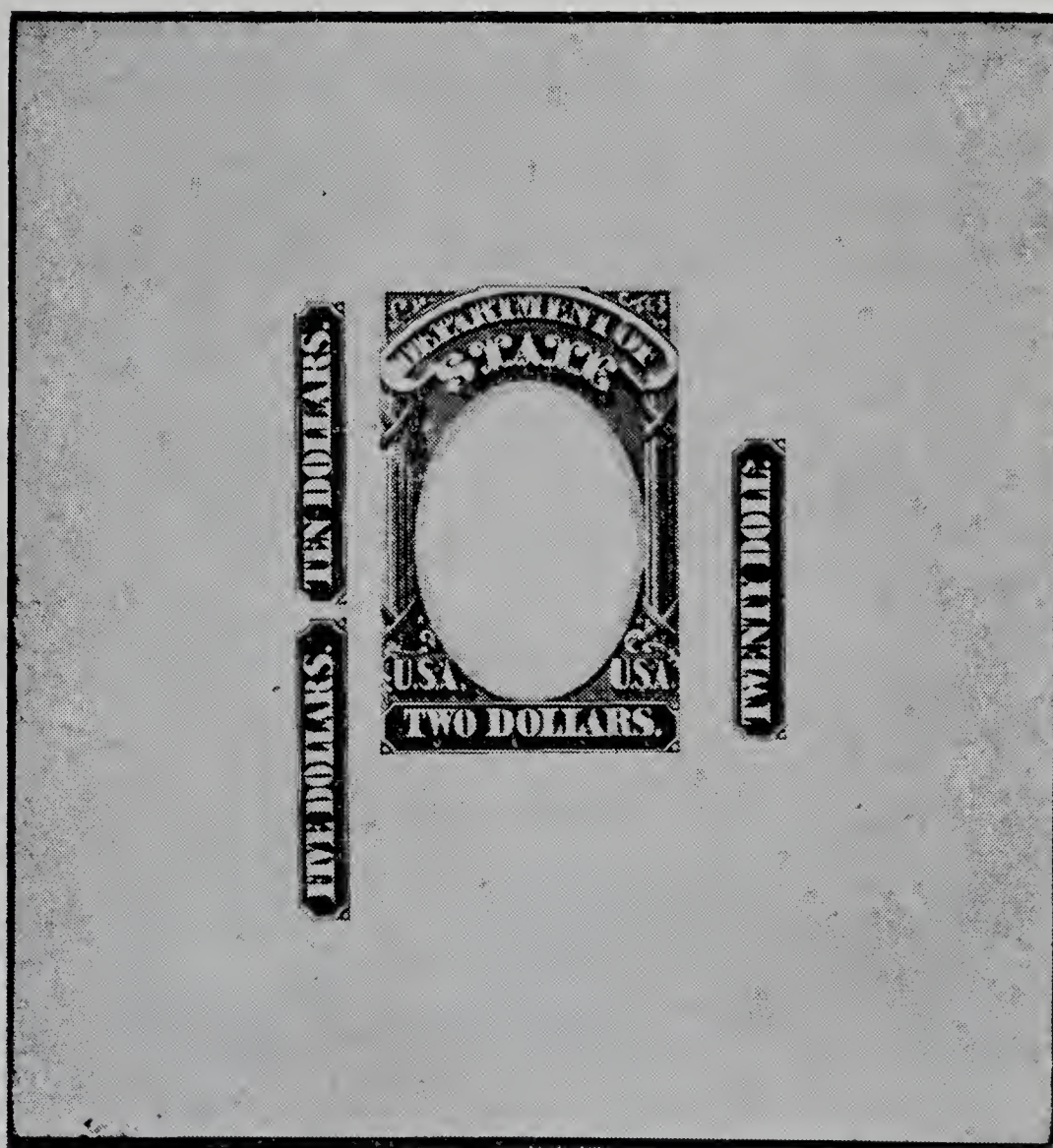
Winter 1962

Vol. 19 No. 1

Whole No. 73

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



Proofs of U. S. Official Stamps

(See Page 3)

Official Journal of the Essay-Proof Society

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The Essay-Proof Journal

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Proofs of the U. S. Official Stamps

By **Rae D. Ehrenberg**

Photographs by Adrien Boutrelle

Before discussing the proofs of this interesting issue of the United States Officials, or, as they are more commonly called, the Department Stamps, it is necessary to give some background for their use.

From 1776 to 1873 certain Officials of the government enjoyed the franking privilege which permitted them to send mail without charge. During the Civil War and in the period of Reconstruction that followed, this privilege was so badly abused that the Government sought means to overcome this flagrant misuse of the privilege.

It required two Acts of Congress to accomplish this. The first Act, passed on January 31, 1873, abolished the franking privilege. The second Act, passed on March 3, 1873, authorized the Postmaster General in President Ulysses S. Grant's administration, who was John A. Creswell, to prepare or cause to be prepared special stamps to be used in each of the nine Departments. The date for their use was to begin July 1, 1873. The Departments for which the stamps were to be issued were the Agriculture, Executive, Interior, Justice, Navy, Post Office, State, Treasury and War.

These stamps were in use only until July 5, 1884, when they became obsolete. In 1879 Penalty Envelopes had come into use and have been used ever since.

It must be distinctly understood that the prescribed usage of the Department stamps was in accordance with the rates of postage for the regular issue of stamps and were required to be used by the President, the Secretaries of each Department, (the President's Cabinet) and all members of their staffs.

In 1873 the United States Postage Stamp Contract had been awarded to the Continental Bank Note Company of New York, which had received the dies, rolls and plates from National Bank Note Company. In April of that year, Third Assistant Postmaster General W. H. H. Terrell and his Chief Clerk, E. W. Barber, went to New York to inspect the transfer of these items and to select and approve designs for the new Official postage stamps that had been authorized by Congress.

They reported to Postmaster General Creswell that despite the short time intervening from April to July 1, the Continental Bank Note Company was willing to furnish new designs and dies for this new set of stamps. The vignettes, the portraits as they appeared on the then current set of stamps from 1c to 90c remained the same for each of the Departments except the Post Office Department, but the frames were changed to allow for the names of the various departments to appear instead of "U. S. Postage". The vignettes of the Post Office Department were large numerals instead of the portraits to make them easily distinguishable from the regular stamps sold at the Post Office, since the Department stamps were also sold to the Departments at the Post Office, including those of the Post Office Department.

All denominations were not assigned to each department, only those necessary for their requirements. Thus the 7c value, which was the foreign rate at that time, was assigned only to the War, Navy, Treasury and State Departments. The Executive Department received only five denominations from 1c to 10c. To meet the special requirements of the State Department, four additional stamps of entirely different designs, \$2, \$5, \$10 and \$20, were to be engraved. They were to be printed in two colors. The head of William H. Seward was selected for the vignette.

The Official Stamps vary in color from the regular postage stamps in that all the

denominations of each Department have the same color but a different color was assigned to each of the nine Departments as follows:

Agriculture	—	Yellow
Executive	—	Carmine
Interior	—	Vermilion
Justice	—	Purple
Navy	—	Blue
Post Office	—	Black
State	—	Green
Treasury	—	Brown
War	—	Rose

In all, ninety two stamps were issued. For these one plate number was assigned to each stamp except the 2c Post Office for which there were three plate, the 3c Post Office for which there six and 6c Post Office for which there were three and the 3c Treasury for which there were two. The stamps were printed in sheets of 100 except the 1c, 2c and 3c Treasury, the 1c, 3c and 6c Post Office and the 2c War, which were printed in sheets of 200. The \$2, \$5, \$10 and \$20 State Department stamps were printed in sheets of 10.



India proof of the 2c regular issue and 2c of the Treasury Department

Designers and Engravers

Before describing the proofs of these stamps in detail it might be of interest to know that Joseph Claxton designed all the Official stamps except those of the Post Office Department.

The vignette for the 1c values of eight departments was engraved by Joseph I. Peace: Lewis Delnoce engraved the vignettes for the 2c, 10c, 12c, 15c and 90c. The engraving for the vignettes for the 3c, 6c, 7c, 24c and 30c was done by Joseph Ourdan. These three engravers were also the engravers for the Bank Note postage stamps. It is assumed, but not verified, that A. W. Cunningham was the letter engraver for the 1c value and D. S. Ronaldson for the remaining values. For the frames, A. W. Cunningham engraved the 1c value, D. S. Ronaldson the 2c, 3c, 7c, 24c, and 90c values. G. H. Seymour engraved the 6c and E. F. Bourke engraved the 10c, 12c, 15c and 30c.

For the \$2, \$5, \$10 and \$20 State Department Stamps, Charles Skinner engraved the vignette and D. J. Smillie was the letter and frame engraver.

The only available information regarding the engravers of the Post Office Department stamps is that D. S. Ronaldson was the letter engraver for the 3c, 10c and 12c.

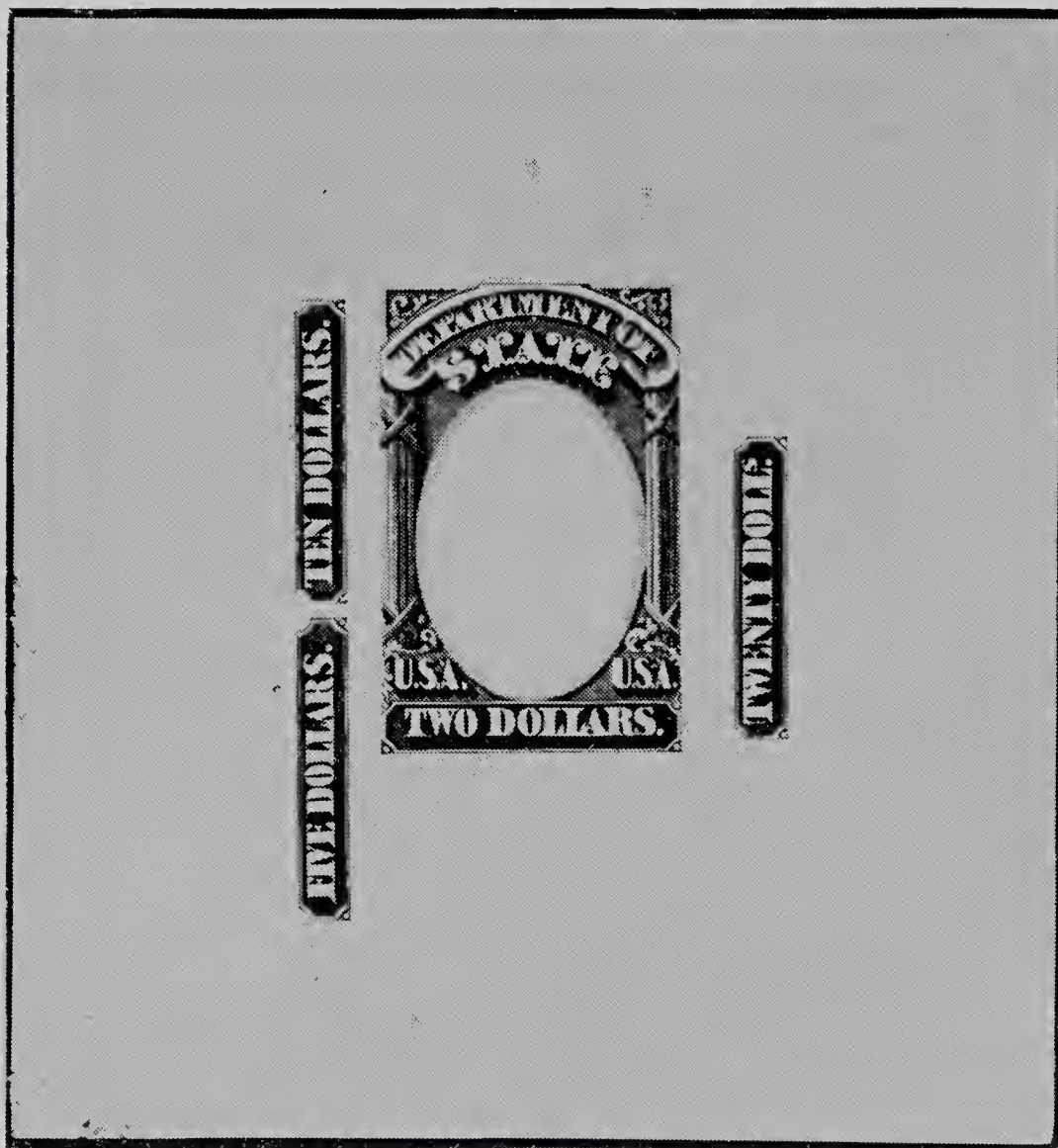
Proofs

The proofs of the Official stamps form a very extensive and interesting group. They consist of large die proofs, hybrids, which are India paper plate proofs cut close to the design, mounted on India paper and sunk into the cardboard about the size of the sinkage of large dies; small die proofs, plate proofs on India and card, trial color proofs and essays.

Large Die Proofs

Large die proofs are so called because of the relatively large piece of paper on which they are printed, which is approximately 40 mm x 50mm.

Those of the nine Departments were prepared from the original dies made in 1873 by the Continental Bank Note Company. They are found on the full pages of the presentabooks and also cut down to a smaller size. They exist for eighty-eight of the values; that



Die proof of \$2 State Department frame

is, one for each denomination for every department from 1c to 90c. They do not exist for the dollar values of the State Department.

The reason for this is because of the manner in which the dies for these values was made. Since the \$2, \$5, \$10 and \$20 were to be issued in two colors, green and black, it necessitated two dies, one for the vignette, for which the portrait of Seward was used, and one for the frame. A single die was engraved for the vignette. For the frame, however, only one die instead of four was engraved. This was made for the frame of the \$2 denomination and was flanked at the sides with three separate tablets; two at the left, "FIVE DOLLARS" and "TEN DOLLARS" and one at the right, "TWENTY DOLLARS".

The plate of the \$2 stamp was made in the customary manner by taking a transfer relief of the frame and rolling it in ten times (the plate consisted of ten subjects). A transfer of the Seward portrait was then taken and the process repeated on a supplementary plate necessary to complete the design in printing in two colors. In the case of the \$5, \$10 and \$20 subjects, however, a transfer of the \$2 frame was first made, then the lower label "TWO DOLLARS" was erased from the relief. In this mutilated form the incomplete frame was transferred to three different plates. Finally, on these plates, separate transfers of the values "FIVE DOLLARS", "TEN DOLLARS" and "TWENTY DOLLARS" were in each instance rolled into their allotted positions, which were then hand retouched where the join-ups were not exact.

From the above description, it can be seen why only for the \$2 value could a die proof exist from the original dies. For the others, the proofs appearing to be large die proofs are hybrids.

Small Die Proofs

The designation of the term "small die proofs" arises from the fact that these proofs are printed on small pieces of paper. Two sets of small die proofs exist for the Department stamps, issued in 1903 and 1915. Some of these were printed from the original dies made by the Continental Bank Note Company but since no complete dies existed for the \$5, \$10 and \$20 State Department Stamps, it was necessary to make new ones for these denominations. It is possible that new dies for some of the other denominations were made to complete the set. These were made by the Bureau of Engraving and Printing.

The set issued in 1903 was printed on white fibrous paper approximately 28½mm x 33½mm except the dollar values, which measure approximately 31mm x 44½mm. They were pasted on gray album pages, the glue being so insoluble that it was impossible to remove them from the pages. Thus, those found in philatelic collections have been cut to shape. Eighty-three of these albums were presented to high officials of the Government during the administration of Theodore Roosevelt.

Due to the fact that some officials sold their albums, for which high prices were realized, causing a great wave of protest, the practise of any farther distribution of proofs was abolished. These proofs are known as the "Roosevelt" proofs.

The 1915 printing was ordered for the Post Office Department display at the Panama-Pacific Exposition in San Francisco. These proofs were printed on yellowish fibrous paper and were not mounted. The size of all denominations from 1c to 90c is approximately 24mm x 30mm. The size of the dollar values of the State Department Stamps measures about 30½mm x 44mm. The color of the inks used for the 1903 and the 1915 printings vary greatly.

One set of the 1915 die proofs is in the archives of the Government. Three sets are known to be in collections of philatelists, and are referred to as the "Southgates" because of the fact that these sets were presented to H. M. Southgate by the Bureau of Engraving and Printing in exchange for stamps presented to the Government for its exhibit. Subsequently they were sold to collectors.

Plate Proofs

Plate proofs exist on India paper and on cardboard. The India paper is very thin and tissue-like. There are proofs of all denominations for each department including complete sheets of ten of the \$2, \$5, \$10 and \$20 State Department values.

The cardboard on which the plate proofs are printed is a plain white card and varies in thickness. Five printings exist for the Department stamps.

The first printing of 500 subjects was made in 1879 in dull colors on thick card. The second printing was made in 1885 on thin card. In 1890, medium card was used for the third printing and was printed in bright colors. In 1893 a fourth set was printed on thin-

PRINTED BY THE
CONTINENTAL BANK NOTE CO., NEW YORK

No. 122

No. 123

PRINTED BY THE
CONTINENTAL BANK NOTE CO., NEW YORK

Complete sheet of \$10 State Department

ner card than the 1890, printing, the color not as bright and in the 1894 printing the color was less bright and the card a little thicker.

Complete sheets of ten of the dollar values of the State Department stamps also exist as do inverted heads of the \$2, \$5 and \$20. As these were printed at the same time as the inverted centers of the 1869 issue, and of these only one sheet of 100 of each, it is not known whether more than one sheet of the three dollar-values was printed. There definitely was more than one sheet of the \$20 value, as an additional block of four appeared a few years ago, but not more than one sheet of the other values has been accounted for.

Trial Color Proofs

Trial color proofs as the name implies, are examples of the subject printed in colors differing from the final selection for the individual stamp.

For the Official stamps there exist some trial colors made from the original dies, some as die proofs and a few as plate proofs. Up to the present time, very little information is available as to the number that can be secured.

An interesting item in this category is the 2c Navy Department stamp printed in green, which is listed in Scott's Specialized Catalogue as a stamp and as an error of color. This



Half sheet of the \$5 State Department inverted heads

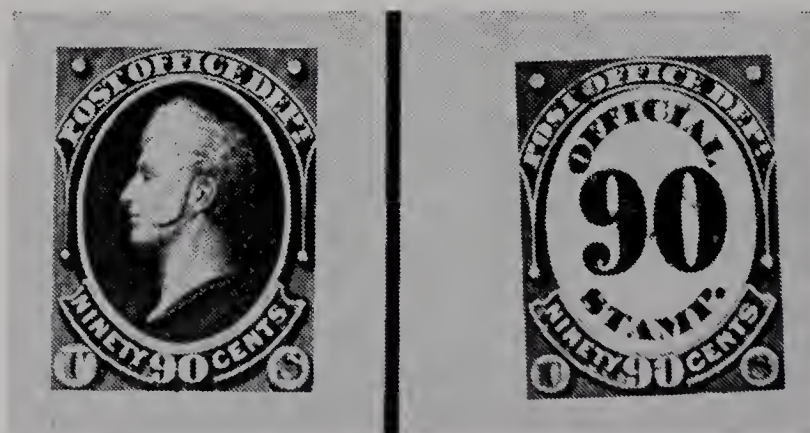
has been discussed by many philatelic experts and the conclusion has been that it is a trial color die proof.

Goodall Trial Color Die Proofs

When the Government postage contract was transferred to the American Bank Note Company in 1879, the plates made by the Continental Bank Note Company and bearing its imprint were used to print the Department stamps. These stamps were printed on soft porous paper instead of the paper used by Continental.

Albert G. Goodall was president of the American Bank Note Company at that time and at his instruction trial color die proofs in five colors: dim red, dull brown, dim green, dull blue and slate black were printed as specimens of stamps for agents to show prospective customers. They were printed from the original dies on paper measuring about 25 mm x 40mm and mounted on card about 40 mm x 45mm. They included all the denominations of each Department from 1c to 90c. Since the complete die of the \$2 State Department stamp was the only one that existed for the Dollar values, this was the only one that could be printed. It was issued in six combinations of colors: a scarlet frame with a green, a black and a blue center, a green frame with a brown center, and a brown frame with a green and a black center. It is estimated that not more than six complete sets of the "Goodalls" exist.

In addition to the die proofs of the Post Office Department bearing the vignettes of large numerals, there are essays showing the vignettes of portraits in five colors of the 1c, 2c, 3c, and 90c values.



Post Office Department 90c "Goodall" essay and 90c "Goodall" proof

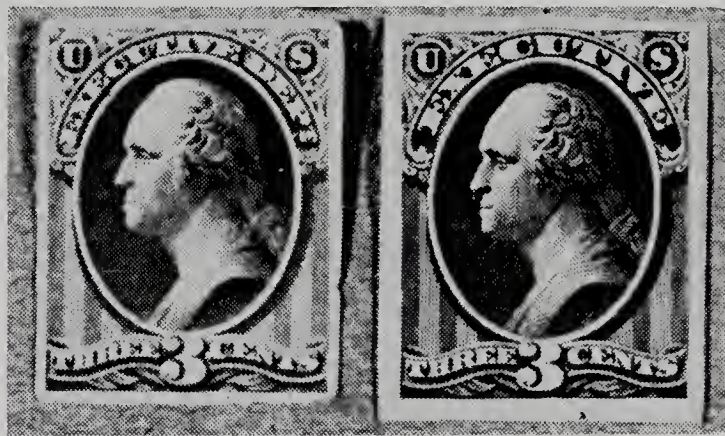
Atlanta Trial Color Proofs

In 1881 an International Cotton Exhibition was held in Atlanta, Ga. For this exhibition, the Government ordered a set of trial color plate proofs made to be shown there. They were printed on card in five colors: black, scarlet, brown, green and blue, the colors being brighter than the "Goodalls". These five colors exist for each denomination from all Departments from 1c to 90c.

For the four dollar values, seven combinations of color exist: scarlet frame with a blue and a black center, brown frame with a black and a blue center, green frame with a brown center and a blue frame with a brown and a green center. Only ten of each of these sets of dollar values exist, although only about three complete sets are in philatelic collections. One hundred of each of the other values exist.

Essays

Not many essays are available for the Official stamps. Those that have been seen are a 2c Agriculture model, a 3c Executive model, a 3c Interior model, a 3c Navy model, a 3c Justice model, seven different Post Office Department models, a 3c State model, and a 3c War model. In the Executive Department there is also a die engraving with "Executive Dept." on the top instead of "Executive".



3c Executive essay, also regular 3c Executive Department

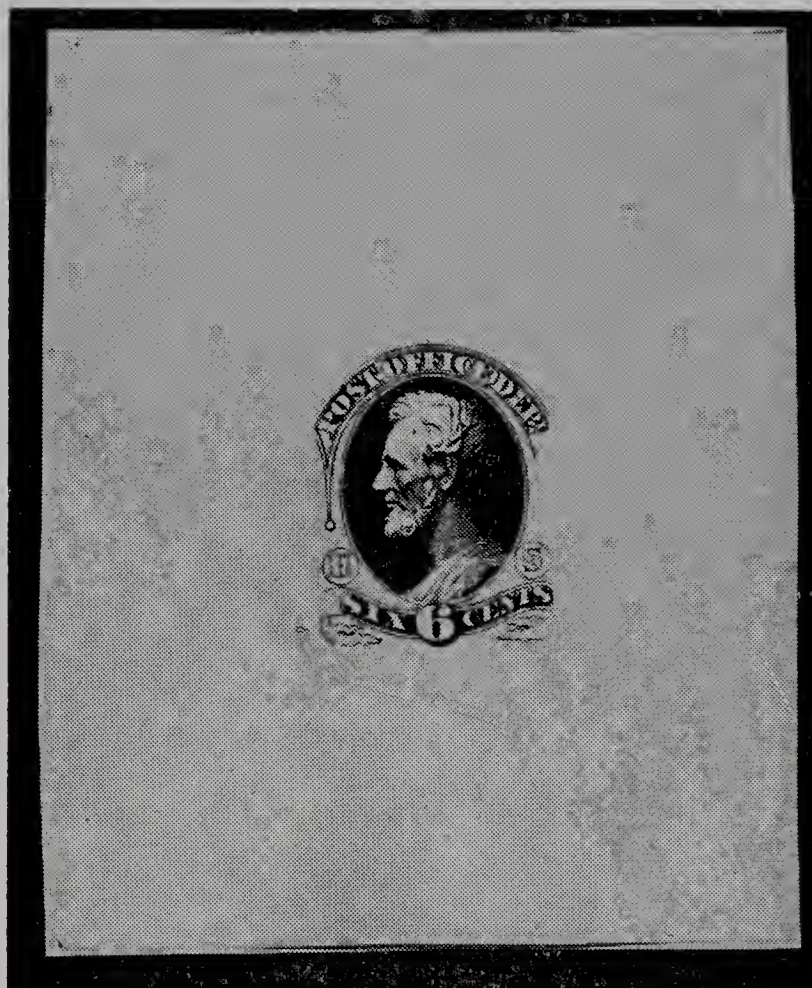
Of the Post Office Department issues, essays exist bearing the portraits in the center instead of the large numeral vignettes. These are printed on ivory paper in scarlet, blue, dull brown and black. The only denominations that have appeared are the 1c, 2c, 3c, and 90c.

Another interesting essay in the Post Office Department is an incomplete engraving of the design of the 6c without the rectangular frame. This is printed in black on ivory paper.

Varieties

As in all issues of stamps, plate varieties occur and a few have appeared in the Official stamps. Double transfers occur on the 3c Agriculture, the 2c Executive, the 15c and 90c Interior, the 3c, 10c, 15c, and 30c Justice, the 3c, 6c, 7c, 12c, and 30c Navy, the 3c and 90c Post Office, the 2c and 6c State and the 1c, 2c, 6c, 10c and 24c Treasury. A short transfer occurs on the 30c Treasury and a vertical line through the "N" of Navy on the 6c Navy.

As can be seen, a great deal of interesting material can be studied in a collection of Official proofs. However, this is only part of the story, as a great deal can be enjoyed in collecting the stamps themselves in mint singles and multiple pieces, in innumerable cancellations and, above all, covers franked with these stamps and often containing letters from Officials of the Government.



6c Post Office Department unfinished engraving

In addition, the "SPECIMENS" form another interesting group, about which much can be said.

Inasmuch as these stamps were used by many important persons in the administrations of Presidents Grant, Hayes, Garfield and Arthur, much collateral material can also be assembled. With all this interesting data to choose from, it is not difficult to see why the collecting of the United States Official stamps is so fascinating and, strange as it may seem, a rather neglected one.

Murillo's 'Immaculate Conception' on Philippines Stamp

Marking the end of the Marian Year, the Philippine Islands issued a 5c stamp (Scott's A122) December 30, 1954. The vignette shows Bartolome Murillo's painting "Immaculate Conception".

Back Numbers of

The Essay-Proof Journal

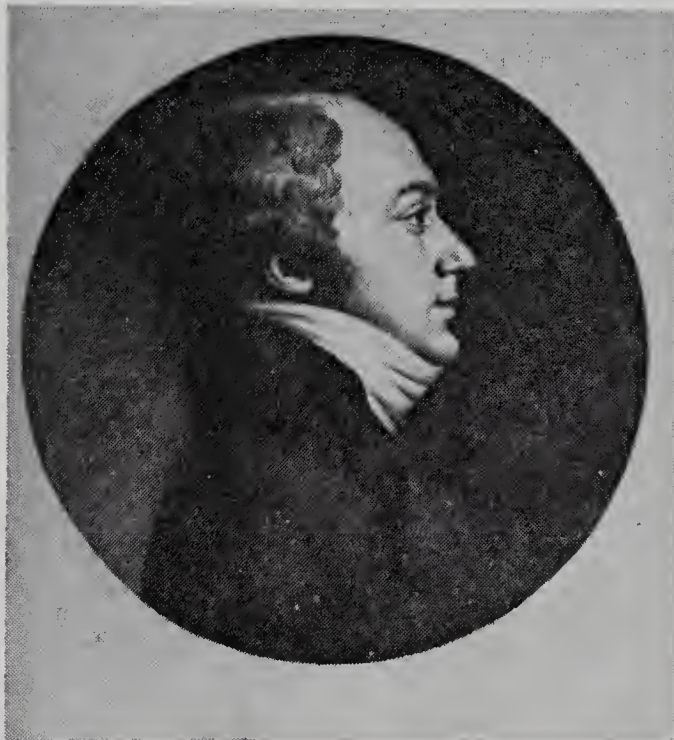
are available from the Secretary

KENNETH MINUSE 1236 Grand Concourse, New York 56, N. Y.

C. B. J. Fevret de Saint-Memin

(1770 - 1852)

Profilist, Crayon and Water Color
Portraitist, Engraver



Self-portrait of C. B. J. Fevret de Saint-Memin, in the collection of the Corcoran Gallery of Art.

By Oliver Ramsay

If you except two sculptors, Jean-Antoine Houdon (1741-1828) and Guiseppe Ceracchi (1751-1801), each of whom executed three busts from which the portraits of several United States stamps were modeled, you have almost eliminated the contribution of foreign artists to American philatelic portraiture. There is at least one, however, who merits attention, for he is known to so few collectors. His unmanageable name is Charles Balthazar Julien Fevret de Saint-Memin, master of a rare and long forgotten genre—the copper engraving in miniature of a lifesize physiognotrace drawing in black crayon or chalk.

He is officially credited by a U. S. Post Office Department publication¹ as the source of the George Washington vignette on the 8c olive bistre denomination of the 1932 Bicentennial series (Scott's #713). Until now this has been the only credited Saint-Memin, but these notes will present one certain additional U. S. philatelic design derived from his work, and a possible third.

Youth and Training

Saint-Memin was born March 12, 1770, into an ancient aristocratic family at Dijon, capital of the Cote d'Or department in eastern France. The family tree sent roots three centuries deep into early Burgundy where, with the exception of Constantinople, no more brilliant court existed in Europe than that of Philip the Good. A small provincial city, Dijon was both the trade and shipping center for Burgundy wines and one of the richest art centers on the Continent. Even after the decline of Burgundy in the late 15th century,

¹ *Postage Stamps of the United States 1847-1959*, p. 68.

and the rise of Paris, Dijon continued to be an important cultural city whose museum and library are still a mecca for scholars. It was an essay contest conducted by the Academy of Dijon in 1749 which vaulted Jean Jacques Rousseau overnight into controversial fame. The question was: "Has the progress of the sciences and arts contributed to the corruption or to the improvement of human conduct?" Rousseau won first prize with his thesis that man was good by nature, but corrupted by civilization. In this era of atomic fission, how modern that question sounds two centuries later!

Saint-Memin's father was a counsellor in the Parliament of Dijon; his mother, Victoire-Marie de Notmans, was a Creole native of St. Domingo, born to European parents. His grandfather was the learned Continuator of the Historical Library of France, and one of his uncles the esteemed Chevalier de Fontette. In this genealogical climate the boy grew up.

Like the sons of most aristocratic families, his early education was private, first in classes under the Abbé Liebaut and later under M. Chiquel, professor at the University of Dijon. At the age of 14 he was enrolled as a gentleman cadet in the Military School of Paris; eleven months later he had become a supernumerary ensign to a regiment of "Gardes Françaises" in which, at the age of 18, he was promoted to ensign.

Though destined for a military career, Saint-Memin had shown in his youth an "innate aptitude for the arts of design and the mechanical arts."² He had found it easy to repair a complicated watch, and had constructed a working scale model of a windmill from a description he found in an encyclopedia. On leave from the army he had astonished his parents with accurate likenesses of their friends and of Burgundy landscapes. These skills had been developed without formal instruction; it was fortunate for the family of Saint-Memins that he possessed them.

Exile

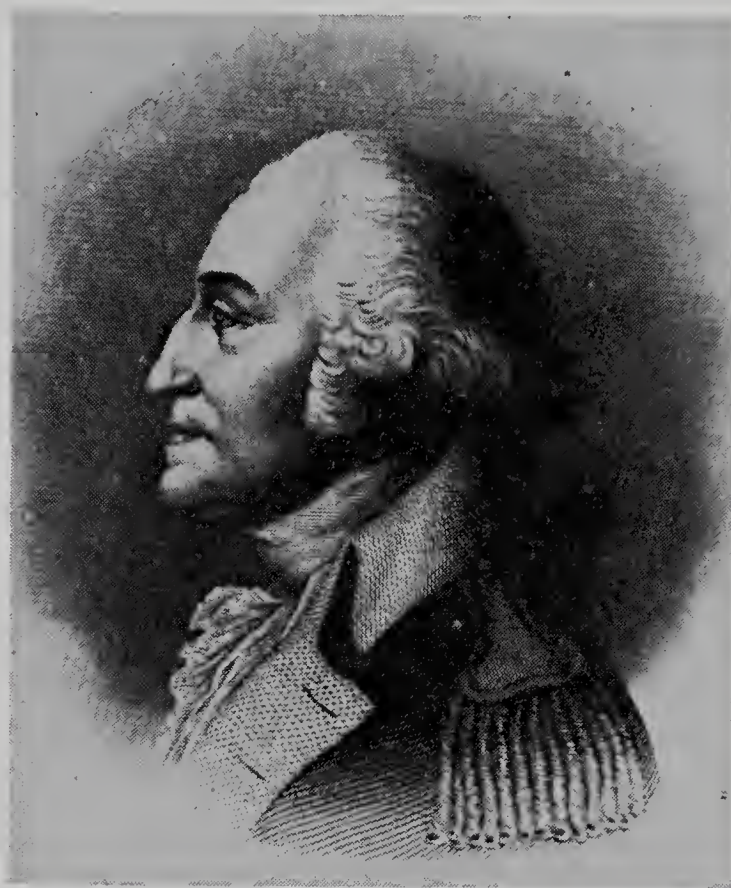
The ferment of 18th century liberalism in both political and religious philosophy had advanced from the tracts of writers into the arena of action. The American Revolution had become the pole star for European liberals intent upon breaking the hold of kings, clergy, nobility and aristocrats on the lives and fortunes of their subjects. France was no place to be an aristocrat when the conflagration of the French Revolution flared up from smouldering, deep-seated hatreds.

In the autumn of 1789 Saint-Memin's regiment was "reformed", and its officers retired to their homes. Soon the turbulence and bitterness of the times was spreading to the provinces. In September, 1790, Saint-Memin's parents and two sisters joined him in exile at Fribourg, Switzerland, their estates lost by confiscation in the same manner in which the Tories of Colonial America lost theirs. John Adams has said that at the beginning of the American Revolution one-third of the colonists were Loyalists. But we have Thomas Jefferson's word³ that "... It may be mentioned as a proof, both of the lenity of our government, and unanimity of its inhabitants, that though this war has now raged near seven years, not a single execution for treason has taken place." It was different in France. They had suffered longer, and they had the guillotine, under which Houdon nearly lost his head as a suspected Royalist, and Ceracchi, an Italian liberatarian exile in Paris, did lose his under Napoleon.

In March, 1793, with their liquid assets vanishing, Saint-Memin and his father decided to hazard a long voyage to St. Domingo, leaving the womenfolk safely in Switzerland. They hoped to reestablish residence in a bit of French America, and thus circumvent the disastrous effects of the law of sequestration promulgated against emigrés. They might also find the St. Domingo estates of Mme. Saint-Memin recoverable.

² Ph. Guignard: *Notice Historique sur la Vie et les Oeuvres de Fevret de Saint-Memin*, delivered as a Memorial address at a meeting of the Academy of Dijon on March 16, 1853.

³ Thomas Jefferson: *Notes on the State of Virginia*, Query XVI.



George Washington. — Used for 8c stamp of 1932 Bicentennial Issue.

By a circuitous route through Holland, England, Halifax, Quebec and Montreal, down Lake Champlain and the Hudson River, they reached New York in the summer of 1793. Here their hopes of rehabilitation in St. Domingo were dissipated by the reports of French planters from the island, who had been forced to flee for asylum in New York. There was nothing to do but settle down in an inexpensive lodging, and find ways to eke out a living.

Untutored Artist

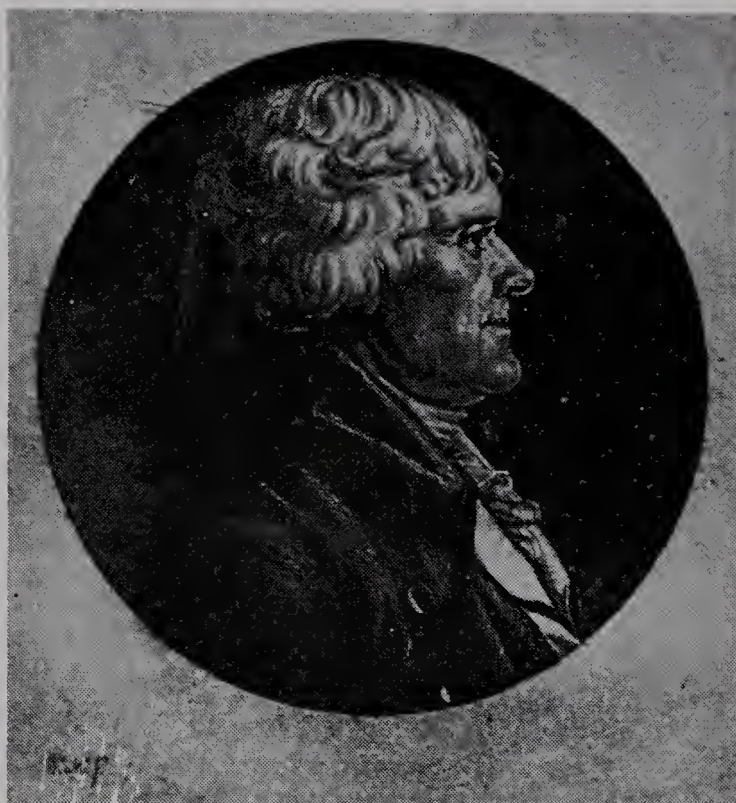
In France and Switzerland Saint-Memin had dabbled in painting, as a hobby rather than with a professional purpose. In New York, between stints of teaching and translating, he studied engraving. Guignard, his lifelong friend and reliable Librarian of Dijon who delivered the Academy memorial address, says that Saint-Memin actually learned engraving by months of practice of what he read in an encyclopedia in a New York public library. He adds that Saint-Memin had the two indispensable requisites of an engraver: a mathematical exactitude in drawing, and a patience which never drooped.

By 1796 he ventured to offer for sale two engraved views of New York, in which all objects were drawn with such scrupulous care that the realism of the prints appealed to buyers. Later he colored these views, and also produced some aquatints of buildings for a proposed new town to be called "Asylum". At this time a friend in New York, one of his compatriots of the old garde-du-corps, suggested that he turn to portraits, and that he use the physiognotrace technique invented by Chretien in Paris in 1786. Probably the first American to have a portrait executed in this manner was Jefferson, who in his last year (1789) as Minister to France, sat for Edme Quenedey in Paris.⁴

Physiognotrace Profiles

The physiognotrace was a sort of surveying instrument for the head and face. It measured accurately the lines, angles, tangents and arcs of the features of the subject. Many artists called this "arithmetic", not "art", and possibly with some justification because the drawings were profiles in which the cast and expression of the eyes, and the

⁴ F. C. Rosenberger: *Jefferson Reader*, p. 96; E. P. Dutton & Co., N. Y. (1953)



Courtesy New York Public Library

1804 profile of Jefferson by Saint-Memin, in the collection of the Corcoran Gallery of Art.

texture of the skin, could not be captured. But the method did have the merit of reality of feature, and eliminated the idealizing and "prettying-up" which characterize so many paintings of eminent early Americans, especially those by Gilbert Stuart.

In addition to the physiognotrace, a pantograph was required to reduce the portrait to the correct proportions for the miniature to be engraved on copper. Guignard reported that construction of these two essential tools by Saint-Memin was not "the most embarrassing part of the subject; for him it was more difficult to make the little roulettes necessary for engraving the reduced drawings upon copper . . . Guided only by the encyclopedia he achieved it, eventually making the roulettes by aid of a machine of his own invention . . . He perfected the manner and surpassed the models which he proposed to imitate."

The 8c Washington Bicentennial Design

It was in 1798 at Philadelphia that he made the crayon drawing of George Washington, which served as the model of the 8c stamp in the 1932 Bicentennial issue. The illustration shown is from an engraving by Robert Dudensing in 1866. The artists of the Bureau of Engraving & Printing who created the stamp were: C. A. Huston, designer; E. J. Hein, vignette engraver; W. B. Wells, letter engraver. The frame engraver is not known.⁵

By this time Saint-Memin was doing so well that he could bring his mother and unmarried sister to the United States. A family council resulted in the decision to move from New York to Burlington, N. J., located on the Delaware about 20 miles from Philadelphia. Here the ladies started a successful school; Saint-Memin also opened up a whole new market for his art.

After all, in one city you could find only so many bankers, merchants, politicians, and professional men who could afford \$33 for a framed, lifesize portrait in black crayon on tinted paper, plus a copper plate of the portrait in miniature with one dozen proofs. What made the price possible was that Saint-Memin had learned how to reduce the production time from two weeks to three days per subject.

At his new base many illustrious Philadelphians sat for him. Among those in 1802 were Dr. Benjamin Rush, signer of the Declaration of Independence, whose renown as

⁵ See S. Altmann: *ESSAY-PROOF JOURNAL*, Whole No. 32, p. 208, Oct., 1951.



Courtesy Worcester Art Museum, Worcester, Mass.

**1804 black chalk drawing of Jefferson
by Saint-Memin.**

physician and teacher was chiefly responsible for making Philadelphia the center of medical education in the United States during the first half of the 19th century. Another 1802 subject was William Duane, militant editor of the Republican *Aurora*, which was the most influential of the newspapers promoting Jefferson's election as President in 1800.

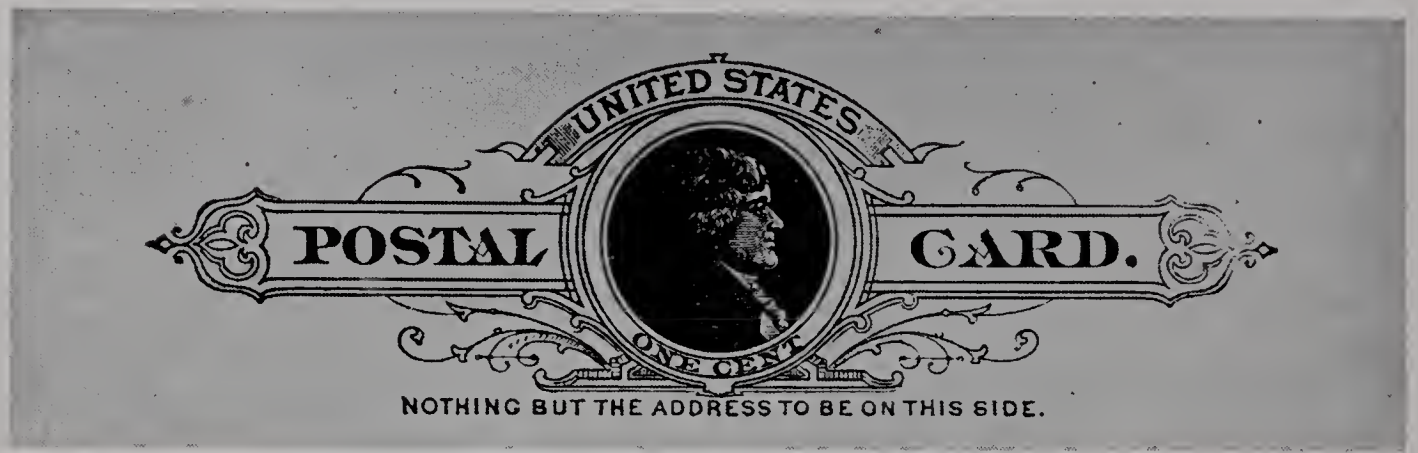
Discovery of the Jefferson Postal Card Design

Between 1804 and 1809 Saint-Memin worked in Baltimore, Annapolis, Washington, Richmond and Charleston. It was in this period that he executed the physiognotrace engraving (1804) from which the Jefferson portrait design of the 1886 issue, 1c black on buff U. S. postal card (Scott's UX9), was derived. Two others of Jefferson also were engraved in this period—one in 1805 quite similar to the 1804 drawing, and one in 1808, all three in profile right. The original prints of the three Jeffersons are among the treasures of the Corcoran Gallery of Art in Washington, D. C.

Illustrations of the 1804 Jefferson profile and of the postal card are shown to substantiate the identity of design. The portrait of UX9 was engraved for the Bureau of Engraving & Printing by Charles Schlecht in October, 1886. In addition to a rainbow of rather scarce essays of inks, this postal card is catalogued (UPSS 1955) with a variety said to be the first United States postal issue of any kind to be printed on a rotary press.⁶

⁶ In 1953 Brazer reported that UX9 was the first U. S. postal issue produced from curved plates on a rotary press—the Whitlock two-revolution model. This opinion has been widely accepted, and the UPSS catalog lists a rotary press variety S9(UX9).

However, an examination of the twenty-one patents granted between 1883-1900 to Sturges Whitlock individually, and as assignor to the Whitlock Machine Co., Birmingham, Conn. (1889-95), and at Derby,



U. S. 1886 Postal Card, UX9

To France and Back

In 1810 Saint-Memin returned to Paris. When he learned that Napoleon had relaxed the confiscatory measures of the Republic, he sought to induce his mother and sister to return to France. But they had learned to appreciate the tranquility of the United States, and persuaded him to allow them to stay a while. His father had died in St. Domingo in 1802 shortly after arriving there in a futile effort to recover some of his wife's property. So in 1812 Saint-Memin returned to America, and for two years devoted most of his time to crayon and water color miniatures.⁷ The production of more than 750 copper engravings from physiognotrace drawings⁸ had so weakened his eyesight that further work in this medium risked permanent damage. These miniatures are judged by competent connoisseurs to have great merit.

Director of Museum

In 1814 Saint-Memin, with his mother and sister, returned to Dijon to stay. Guignard reports that, when the survivors of the family got settled again at home, Saint-Memin demolished his physiognotrace as a sort of symbol of his exile and disenfranchisement. His love of France never waned in adversity.

Soon he was appointed Custodian and, in July, 1817, Director of the famous and ancient Museum of Dijon. With the exception of a few months in 1848-1849, when political turmoil caused his removal, Saint-Memin held this post until his death on June 23, 1852, at age 82. He had never married, and was the last male Fevret in an historic line which P. Oudin said "seemed to be born for the ornament of letters and the good of their country".

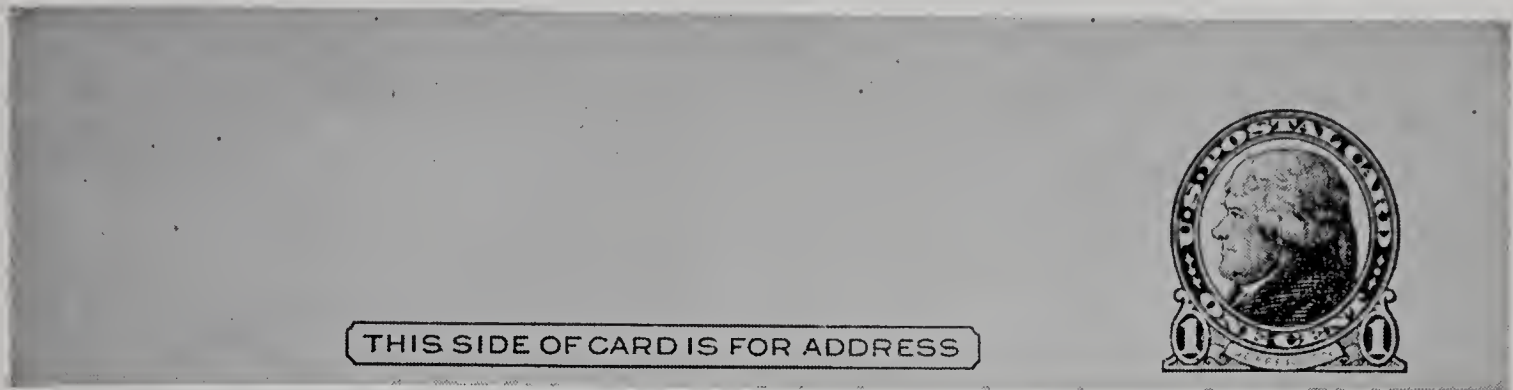
Saint-Memin himself did most of the work of restoration of the Museum's irreplaceable art treasures from both antiquity and from the Middle Ages. His continuing interest in the mechanical arts resulted in several useful inventions: a perspective pantograph to form the perspective of objects when the viewer had only the horizontal and vertical projections; a stretching device to give the desired tension to the canvas of pictures; a simple mechanism to unite the disjointed panels of pictures painted on wood; a pantograph which

Conn. (from 1895 at least to 1905), reveals that Whitlock never developed and patented any press using curved plates. The Whitlock two-revolution model used flat plates locked in a flat bed moving horizontally under a rotating cylindrical platen.

If the die engraved for the Bureau in August 1889, by William F. Lutz, from a transfer roll of the flat plate die, was in fact a die for rotary printing from curved plates (see JOURNAL No. 57, p. 7), the rotary press was clearly not the Whitlock two-revolution model. Thus, proponents of the Brazer opinion that UX9 cards with design measurements of 103 mm. or more were rotary-press products, will lend greater credibility to the theory if they can name and describe the rotary press in use either at Birmingham or at Woolworth's plant at Castleton, N. Y., on Oct. 1, 1889, the catalogued date of issue of the alleged rotary press variety.

⁷ See monographs cited in New York Historical Society's *Dictionary of Artists in America*, edited by George C. Groce and David H. Wallace; Yale Univ. Press (1957).

⁸ *The St. Memin Collection of Portraits, consisting of Seven Hundred and Sixty Medallion Portraits*; published with text in 1862 by Elias Dexter, No. 562 Broadway, New York. (New York Public Library).



U. S. 1914 Postal Card, UX 27.

permitted the object desired to be copied, and its proportional copy, to be on two different planes. Two of these inventions won awards.

Saint-Memin received many honors during the last quarter century of his career. In 1827 he was named a chief correspondent of the Academy des Beaux Arts. Among other learned societies in which he held membership were: the Academy of Dijon, the Society for the Encouragement of National Industry, the Commission of Antiquities of Cote d'Or, the Society for the Preservation of Historical Monuments, the Historical Society of France, and the Archaeological Society of Belgium.

A Possible Saint-Memin Source of a Postal Design

A third possibility that Saint-Memin's work presents as a source of a United States postal issue design is shown in the accompanying illustration which, made from a glossy print of the original, has lost something in reproduction. It is a lifesize physiognotrace profile of Jefferson, also done by Saint-Memin in 1804. The drawing, in black chalk on paper, measures nearly $23\frac{1}{4}$ x 17 inches, and this original is in the Worcester Art Museum at Worcester, Mass.

Since it was drawn in 1804, it was undoubtedly done at the same time as the 1804 Jefferson in profile right, and, being a left profile, may simply be the reverse of the drawing engraved in miniature from which the 1886 postal card design was modeled.

Even in unreduced form, with lines not nearly so sharp as they would be in an engraving, this drawing approaches in similarity the Jefferson portrait engraved by Marcus W. Baldwin of the Bureau for the 1914 1c Jefferson, green on buff postal card (Scott's UX27). What lends credence to the thesis is that no other known "Jefferson" remotely resembles the Baldwin engraving in either concept or line. It is odd that so little is known about this relatively modern postal card—the last of the "penny postals" and one of the longest-lived of any United States postal issue. Neither the Post Office Department records nor the material left by Baldwin seem able to provide any clue to the origin of the design. This postal card UX27 is also interesting because, after eight attempts between 1873 and 1914, it finally settled on an "address instruction" which has not been changed to this day.

When you consider that Saint-Memin gave the lifesize physiognotrace drawing and the engraved copper plate to each of his subjects, and that his subjects were scattered all over the Eastern seaboard of the United States, the recovery of most of his original prints intact borders on the miraculous. But he had taken back to France proofs of his plates, and, years later, had inscribed the names of his subjects on the proofs, occasionally in error due to a lapse of memory. After his death in 1852 this collection went to a friend in Dijon, who held it until 1859 when it was purchased by a Mr. James B. Robertson of New York.

Now in the archives of the Corcoran Gallery, these originals comprise a unique record of a lost art form. In their technical excellence, in the large number of profile portraits of prominent early Americans, and in the uniformity of shape, size, and style of engraving, this collection is unrivalled in its medium. It has also made possible the discovery of one more source of a philatelic design, and perhaps has supplied the clue to a second.

France

The Madame de Stael Stamp of 1960

A Question of Design Source

By George W. Caldwell

Research with the view to determining the sources of stamp vignettes has played an important role throughout many years. Much of this effort has been limited largely to the classical period. A fairly recent example was the discovery by Dr. Julian Blanchard—after extensive research—that Asher B. Durand engraved the original die for the United States 5 cents 1847 stamp bearing the portrait of Benjamin Franklin (See *ESSAY-PROOF JOURNAL* Vol. 5, No. 2, April 1948).

Since about 1955, the American Topical Association's Fine Arts Unit has been compiling and publishing lists of design sources in the fields of painting, sculpture, and architecture, and more recently in music.

In some instances there is difference of opinion. The Madame de Stael stamp (Scott's A352) issued by France on October 24, 1960, is one such stamp. The question here is: Does the stamp actually show a portrait of Mme. de Stael, or not?

Scott's Monthly Stamp Journal of January 1961 illustrates this stamp and captions it "Madame de Stael (1766-1817) by Baron Gérard." According to Scott custom this indicates that this vignette actually depicts the novelist. Scott's editor based this "on an official release of the French Ministry of Posts and Telecommunications which indicates that designer-engraver Mazelin has actually portrayed Mme. de Stael herself."

President Kathleen Ziegler of the Fine Arts Unit, in a letter printed in the above mentioned Scott's Journal, expresses a different view. In part, she wrote: "This stamp honoring Madame de Stael, novelist and salonniere, commemorates the 150th anniversary of the publication of her book, *De l'Allemagne* in 1810.

"The stamp design shows a detail of a painting by Baron Francois Pascal Simon Gérard (1770-1837) for the Salon of 1819, entitled *Corinne au cap Misène*. The figure seen on the stamp is Corinne herself, heroine of yet another of Mme. de Stael's books, *Corinne* (1807), and not the author as described in various publicity releases." Mrs. Claire McAlister, Vice President of the Fine Arts Unit writes that the stamp shows the right half of the Corinne painting which a maximum card locates in the Lyons (France) Museum.

The February 1961 issue of *Il Bollettino Filatelico d'Italia* illustrates a maximum card depicting the Corinne painting. The inscription on this card, in translation, reads: "Corinne au cap Misene. Printing by Gérard (Museum of Lyons). Madame de Stael is represented by the drawing of Corinne." The stamp is tied by a postmark that reads "Premier Jour/Madame de Stael/22 Oct. 60/Paris" (First day etc.).

The editor of this Italian periodical describes this card as a "card in color published by the Society of Friends of the Postal Museum, Paris, and employed as a beautiful maximum card reproducing a portrait of Germaine Necker de Stael (1766-1817) by the painter Gérard. This painting hangs in the Lyons Museum."

From this Italian periodical, we draw three points of interest: 1) The two portraits appear to be identical; 2) The postmark proves the stamp was issued to honor Madame de Stael as indicated by Scott; and 3) The stamp could have been an adaptation from the Corinne painting.

This problem should be resolved by further research; and naturally this should be channeled through the French Ministry. What did designer-engraver Mazelin use as a model, and what authoritative information did he have that such model represented a portrait of Mme. de Stael?

Maybe Scott's Editor, in an appended question, provides a clue: "Is it possible that Gérard used the novelist as a model in painting her Corinne?"¹

¹ Mrs. Claire McAlister, editor of *The Fine Arts Philatelist*, journal of the Fine Arts Unit, A. T. A., who loaned the illustration herewith, provides data for this footnote: "We now claim the painting shows Madame de Stael posed as Corinne".



CORINNE AU CAP MISÈNE
Tableau de GÉRARD — Musée de Lyon

Courtesy, Claire McAlister

The Essay-Proof Society

New Catalogue of the Essays and Proofs of British North America

It has been decided to rewrite, revise and bring up to date this work, the reason being that the old Catalog which began in the *ESSAY-PROOF JOURNAL*, Vol. 2, Whole No. 5, 1945, is scattered through some thirty-three issues. It contains numerous addenda, deletions, etc., and is therefore not arranged chronologically, the result being that it has become too cumbersome to be of much use today.

On account of their very nature, we do not believe a complete listing of all essays and proofs can ever be compiled, but we intend to list all that come to our attention, and we hope, as this work progresses, that others will come forward with items that are not listed.

In most cases essays will be illustrated. Correct information is not always available as to when prints of essays and proofs were made, many having been reprinted long after their original printing. This was done for various purposes, but if printed from the original die, plate or stone, they are still valuable to philatelists for comparison purposes, etc., and should not be rejected because of the date of printing. Where the dates of printing are definitely known we will print them, but where they are arrived at by speculative considerations the dates will be followed by a question mark (?).

After careful consideration, we have concluded that a modification of Ridgeway Standard colors is the most simple to use and understand if not gone into in too much detail, which we are sure is not necessary for our cataloging purposes. By using the six fundamental spectrum color names (red, orange, yellow, green, blue and violet) blending these into their adjoining color names and using a few color values (from faint to dark), almost anyone, with a little practice, can use this system.

Your committee will welcome any suggestions or comments concerning this new work, but we ask that these be made known to us as soon as possible as we would like to get this work started at an early date.

After all the items we now know of have been listed, we plan to print an addenda once a year in the *JOURNAL*.

KENNETH MINUSE, *Chairman*
Catalog Committee

Vilna Art used for Vatican City Marian Year Issue

On December 7, 1954, Vatican City issued a 3-value series (Scott's A65) noting the end of the Marian Year. The design by Miss Casimira Dabrowska was adapted from a painting titled "Matka Boska Ostrobramska" which hangs in the Vilna Gallery and is believed to have been the work of the Italian Fra Lucas painted in Cracow late in the Fifteenth Century. These stamps were rotogravure printed in the State Polygraphic Institute at Rome.

Austria Issue Recalls Danube River Mail Service

The first regular mail service on the Danube River was provided by a primitive boat called the Ulmer Ordinari. Austria's 1s plus 25g stamp (Scott's SP171) issued December 4, 1954, shows a boat of this type.

The Autobiography of James Parsons Major, 1818-1890

Bank Note Engraver and Designer

Edited by Thomas F. Morris

(Continued from JOURNAL No. 72.)

Winter Assignments in New Orleans

Between 1840-43 I passed three winter seasons in New Orleans in accordance with an arrangement made with R. W. & H. The first year, circumstances rendered it necessary to leave my wife in N. York. The two following years my wife and her sister Susie accompanied me. The season dated from Nov. 1st. until June 1st. This length of time included to a large extent the period of large commercial transactions in the Crescent City. During the last two years we occupied a cottage wherein indifferent to the exorbitant rent demanded we enjoyed peace and plenty. It soon became apparent that more than ordinary friendship existed between friend Robert and sister Susie. In fact on our return to dear old New York ending the second year, the two modest wooers became one. On our third and last trip Mr. and Mrs. Moore again joined us in the perils of the sea. The climate of the Crescent City is all one could desire during the winter months—we all enjoyed the best of health and gained flesh.

As we had decided to return home by sea, we selected a rakish looking brig named Isaac Mead, in preference to the large merchant vessels in port. We were becalmed two days at the [?]-junction of Mississippi River and Gulf Stream. In the mean time we were getting accustomed to the motion of vessel, consequently felt no regret at the delay. When at last fairly started we made good progress, encouraging the hope of a speedy trip, but such hopes were soon dispelled.

One day while chatting on the poop deck, the Captain suddenly sang out to the first mate, "all hands on deck"—orders were given fast and furious "take a reef in—make taut—bring home"—Robert and myself under the Captain's orders doing all in our power, hauling in lines etc. Presently as though struck by a solid body the vessel quivered from stem to stern, sails were ripped to ribbons, the caboose was wrecked and the boats loosened from davits. With difficulty a storm sail was set during a slight lull, followed by high winds and breaking seas. As night approached prospects were discouraging indeed. The cowardly steward had disappeared, no sign of supper or even a cup of tea, we managed to find crackers, butter and cheese for the few disposed to eat. I omitted in proper place a list of passengers on board viz. Robert Moore, myself and our wives, a school madam from the Red River and a young man from Texas, evidently in the last stages of consumption. During the night water came through the seams of deck until we had full eighteen inches on the cabin floor. Robert and I were kept busy in moving the others, all of whom were helpless, from side to side, as the ship went about. And thus it continued throughout the night, the next day and until about 12 o'clock the second night, when the Captain who, lashed near the wheel, had remained on deck through it all, suddenly cried out down the hatchway, "Below there! quick, give us a light—or we're all lost." I grasped two boxes of English Lucifer matches, bought as a novelty, dashed up the companion ladder, seized the Captain's hand, rasped an entire box of matches and in a jiffy the Captain opened the binnacle, restored the light and saved the ship and our lives. An hour or so later on, the Captain again hailed us, but in a different tone of voice—"Hello there! Cheer up everybody, better weather is close at hand." All hands were on deck early next morning, devoutly thankful for our narrow escape from a watery grave. It came out that the brig had been ashore on the Florida Keys, afterward towed to Appalachicola, there painted, patched up and sent to N. Orleans for passengers and freight.

The young man mentioned as a passenger was something of a mystery, he at times spoke of a horrible crime committed in New York, yet avoided any continued story in relation thereto. As we parted on the dock his last words were "That he just wanted one good d - - - - spree and he was ready to go." We never saw the poor fellow again!

The Twins

My brother in law had a twin brother named John, these two men were so much alike in height, weight, dress and manners, but very few persons could distinguish between them. They were each employed by R. W. & H. in the same department and under my supervision. Having made a study of the two men, at last I found a distinguishing mark. On several occasions members of the firm would quietly request me to point out one or the other, as the case required. On one occasion when crossing the river on a Ferry Boat a stranger addressed Robert, as we were chatting together, as follows. "Well, Mr. Moore I have considered your proposition and will see you very soon." Robert replied, "You'r mistaken Sir, I never saw you before." The stranger was amazed, took a step or two back and scanned Robert from head to foot, then in vigorous terms insisted he was in the right. In a few words I convinced him of his error. After a searching last look at Robert he passed on. A word or so in explanation may fit in here. It seems the brothers held a joint interest in a lot in Albany which the strange gentleman desired to purchase and that during Robert's absence from the office John had made a certain proposal to the gentleman in reference to the lot mentioned. Of this Robert was ignorant. The day following when Robert and myself were on the boat, again homeward bound, our friend of yesterday approached us exclaiming "Now I've got you Mr. John Moore and here is ten dollars to back me." Fearing a scene I drew the man aside and arranged with him to call at a fixed hour the next day and the brothers Moore should be on hand. The meeting took place, the lot changed hands and all were pleased with the result.

Reminiscences of New Orleans

During my first visit to New Orleans I was introduced to Mr. Joseph Knapp who as Captain of The Cant Get Away Club was known to all. This Club was supposed to include the cream of those whose business required attention throughout the year, and who from continued residence in the City were written down as immune from "Yellow" Jack. These funny characters, to a man, were in fact practical jokers, the Captain standing as King Pin. So effervescent was he by nature it was deemed necessary to score him down a peg or so. One saturday night a small snarling dog known to every one was coaxed away from Knapps store to assist in the discomfiture of his master the day following. It had for years been the custom to convert a certain street into a promenade on sunday afternoons, so having received a hint of the plot, two or three of us joined in the procession wondering as to the cause for the unusual attraction to one particular building. On reaching this house we saw the Captains poor little dog snugly tied in a corner outside the stoop, or porch, apparently waiting for his fond owner. Knowing the shady reputation of the inmates of house as every one did, the inference was, well! not favorable to the dogs master. During this time the Captain was dining with a friend at the Lake, you understand.

Back in the forties New Orleans was entirely unlike any other city in the Union either in point of location, or methods and manners of its people. For instance. here is a fair example of a Sunday program. Mass at early morn. Promenade on the Levee, noting the scores of Cotton laded Steamers and big bulky foreign ships taking in and discharging cargoes. Drinking a wee cup of black coffee at the end of route. Return to Canal St. and disperse. Parade of Military during the forenoon. Horse racing at the Metaire Course in the afternoon. Theater in the evening. Cards and billiards, ad libitum. The protestant Churches slightly attended. The Catholic faith predominant. To keep in touch with the City methods it was thought advisable to visit one of the large Hotels after business hours, sip a mint julep or sherry cobbler, smoke a pure Havana and keep on the alert for incidental events. As a rule one might study in comfort the ever varying throng constantly

coming and going. However one night while chatting with friend Dunning, loud threatening voices were heard coming from the opposite side of the Rotunda, soon swish came a bullet in close proximity to my hat. As suggested by my friend, we sat quite unconcernedly, or tried to, until the turmoil subsided. We afterwards found the bullet imbedded in a cigar stand much flattened out. The origin of the fracas was that a certain Actor who from intemperate habits had lost cast in the community, joined without invitation a party of gentlemen at the bar, drank a pony of brandy and stood aside. He was called to account for his conduct and hustled away. As to who fired the pistol, was a question not considered.

Homeward Bound and a Pleasant Voyage

On our second home bound voyage with Captain Berry of the ship Vicksburg, our second trip on same vessel, we were favored with wind and weather in all respects desirable. The Captain was much interested with the prattle of our first born, a girl two years old. A favorite remark of his was that the presence of children at sea kept green the remembrance of little ones at home. He was a man to admire, cheerful, kind hearted and as I believe a conscientious christian. The first mate and others of the crew had sailed with him many successive years. Swearing and all improper language was denounced on every occasion. And yet, here was a strict disciplinarian beloved by his crew. Between my old time friend Robert and myself, a scheme was concocted with a view to the captains surprise. We induced the ships Carpenter to furnish us with two small lead plates, on these we cut entirely through the Metal the following notices. "No swearing abaft the main-mast". "No talking with man at the wheel." When polished, each plate was tacked in proper position, after laying a sheet of black plain paper under each plate. The black paper brought the wording out clear and distinct. Captain afterward had them permanently secured in position. From that day—in humorous terms—we owned the ship!

But I am not through with the Captain yet. One glorious early June morning said he, Boys, what do you say for a swim in the briny deep? Six of us willingly responded, the wind and water seeming quiet. The mate dropped and secured an old sail over the quarter as a place of refuge in case of sharks. About noon time the ladies were notified of our intention and duly invited by the steward to a luncheon in the cabin. Captain Berry made a fine dive from the bulwark followed by Robert and the others. I hesitated for a moment and then made a jump; once in the water all doubt vanished, it seemed impossible to sink, laying aside the trifling matter of drowning. Robert proved himself the champion of the day as I fully expected, for we had many a swim together in Lake Ponchatrain. Robert was a swimmer when four years old. He was born near Lake Cayuga. "On the banks were drooped the Willow a long time ago." For myself, while admitting the gratification arising from the event, when I recall our experience on board the Isaac Mead, I have no yearning for "the sea, the sea, that roameth the earths wide region round."

Brothers and Sisters

Hoping a few words regarding my brothers and sisters may prove acceptable, I add a mere sketch of each in as few words as possible, lest my readers, if any, tire of these incoherent papers. Each dear Brother and Sister named in progressive order!

My sister Eliza was the first of my Fathers family to visit the United States, she was married in New York to Major Lane a retired British officer who had experienced active service in the East Indies. They afterward passed many years in France and England. After Major Lanes death, my sister returned to New York and is now living in Brooklyn, N. Y. in her ninety third year. My sister is provided with every comfort and I am pleased to add, is beloved by all who are familiar with her sweet womanly nature.

Sister Mary Stokes soon after the death of her husband in England, as advised by my Father, left England and arrived in New York about the year 1850. She lived to see her children comfortably settled before passing peacefully away, leaving the memory of a good wife and loving mother.

My sister Anne Thomas was married in New York, she was devoted to her husband during a long illness which terminated in his death. Of three children living, Henry is a partner in a prosperous Lithographic business. The other son and a daughter are unmarried. This dear sister "The kind hearted soul", over burdened with affliction, has also gone from us.

Sister Jane Murphy was twice married, the first husband Signor Casolani was celebrated throughout Europe for his wondrous skill on the Contra Basso and well known to the musical fraternity in this country. Mr. Edward Murphy her second husband, since and before my sisters death had resided in Hartford, Conn. Edward Murphy is well educated and now fills a position due to his acquirements. Sister Jane was a fair linguist, travelled in Europe for years, yet selected to end her eventful life among those most dear.

My sister Emma Carter was the first of our fathers family to depart this life, she left us never to return in her 30th year. She was of fine appearance yet lacked the spirit and animation dominant in our family, still her quiet, modest ways secured our love and admiration.

The next in order, James Parsons Major, we pass by. He may count as one of the family, otherwise, we are short of space.

My brother Henry Brougham, married in early life the sister of Napoleon Sarony, who later on became associated with my brother in the Lithographic business in New York City. They were assisted financially by Mother and myself. Success crowned their efforts and in course of time Henry transferred his interest in the business to our brother Richard and retired. He was not favored with good health and finally died from the effect of a poorly performed surgical operation leaving four orphan children two of them sons, who to-day are accomplished Artists.

Sister Louisa Jones was the practical woman of our family, she was a systematic housekeeper in all its details. Attractive in person and ways, a devoted mother and a happy wife up to the period of the middle age of life when she was attacked by some malady beyond the reach of human treatment. Her decease caused wide spread bereavement among relatives and friends. Her husband, my old time companion, is blessed with the company of two loving daughters and in the enjoyment of health. What more could mortal desire, when on the shady side of eighty?

My brother Harvey J. was born with music in his soul and ability on his fingers ends to give expression thereto. As the result of an accident he lost his right hand in early life. Now notice the fortuitous fact, he was born left handed and eventually became a leader in Dodworths Band. When Mr. James received the appointment as Post Master of New York, he made Harvey Cashier. And again, when Mr. James was elected President of the Fifth Avenue Bank, Harvey was given a position of value. These facts speak volumes in my brothers praise and should be gratifying indeed, now that he is unfitted for business. He is blessed with a good wife and two daughters to comfort him in his days of infirmity.

(Concluded.)

'Madonna and Child' by Memling on Liechtenstein Issue

"Madonna and Child" by Hans Memling is the vignette on the 50rp stamp (Scott No. 231) in the famous paintings series issued February 15, 1949, by Liechtenstein.

Gandon Designed French Equatorial Africa Series

Pierre Gandon, noted French artist designed the 1946 definitive series (Scott's A9-14) issued by French Equatorial Africa.

Paper Money Valued Like Firewood

By Julian Blanchard, Ph.D.

It is well known to students and collectors of obsolete paper money that under the loose system of banking prevailing in the pre-Civil War days the notes of many banks became practically worthless. The following story about such a bank, admixed with a touch of humor, is copied from Vol. I of a two-volume *Encyclopaedia of Commercial and Business Anecdotes*, by Frazar Kirkland, published by D. Appleton & Co. in 1864. With some variations the story has appeared in other journals, but this may possibly be its earliest version.

Atchafalaya Currency by the Cord

Capt. Shallcross, of the Mississippi steamer Peytona, is one of the crack captains on the river. Everybody knows him and he knows everybody—therefore everybody will be pleased with a little story about him. One day, the Peytona was steaming down past the cotton woods toward New Orleans, when she was hailed by another boat going up.



From the author's collection

A note of the Atchafalaya Rail-Road & Banking Co., New Orleans, dated July 1, 1841, with imprints "Rawdon, Wright, Hatch & Edson, New Orleans" and "Rawdon, Wright & Hatch, New York." According to the accompanying story this paper money, on rumors of the bank's impending failure, was rated like firewood—"cord for cord."

"Hallo! Capt. Shall!"

"Hallo!" was the answer.

"Got any Atchafalaya money?"

"Yes, plenty."

"Well, pay it out; the bank's busted, or gwine to."

"Ay, ay," said Capt. Shallcross. "Clerk, have you got much of that money?" "About a thousand dollars, I reckon, sir," said the clerk of the Peytona. "Well, stop at the first wood boat." And the Peytona puffed on, until a wood boat was seen moored to the shore, with piles of cord-wood around, and a small man, with his trousers rolled up, and his hands in his pockets, shivering on the bank beside his boat, in the chill December weather. [At this time wood instead of coal was used for fuel.]

"Wood boat, ahoy!" sang out Capt. Shallcross.
 "Hallo!" sounded the small man in the distance.
 "Want to sell that wood?"
 Small man in the distance—"Yas."
 "Take Atchafalaya money?"
 Small man in the distance—"Yas."
 "Round to, pilot," said Capt. Shall.

The boats bound down stream always have to come around, with their bow pointed up stream, to resist the current of the Mississippi; sometimes they encounter a big eddy, and have to take a sweep of some miles before they reach the landing place. So it was in this instance.

"So you *will* take Atchafalaya money for wood, will you?" said the captain, as the boat approached the shore.

"Yas," said the small man.
 "How will you take it?" asked Capt. Shall.—meaning at what rate.
 "Take it even," quote the small man.
 "What do you mean by even?"
 "Cord for cord, Captain."

"Put her round again, pilot," said Capt. Shall., "and wood up at the next wharf-boat; I reckon that some gabbler has *posted* this fellow on Atchafalaya."

For the benefit of the uninitiated modern, a "cord" is a legal U. S. cubic measure for wood cut for fuel. It is a pile 8 feet long, 4 feet high and 4 feet wide (128 cubic feet). In our younger days many a cord have we seen sold in the little home town by the farmers, to be further cut into suitable lengths for stove or fireplace. As a boy we have had to cut it—often with a not too sharp axe! (But this may be getting too far away from our hobby.)

Origenes de las Tres Primeras Emissiones de las Estampillas "Escuelas" de Venezuelas

By Dr. Santiago Hernandez Ron

A Review

In this 97-page brochure (Translation—Origin of the First Three Issues of the Venezuela Escuelas Stamps), Dr. Ron presents a comprehensive and authentic research study of these stamps, the use of which—revenue, postage, and/or both—and when, have been a real problem to philatelic students throughout many years.

Dr. Ron discusses catalog notes and philatelic articles, pointing out errors of fact and conclusion. He presents the facts as he found them in the Government Archives. He states his conclusions about the troublesome points, basing his opinion on those factual records.

The three issues are discussed in separate units including the several printings (tiradas) under each, together with associated data. Also included are eleven official documents in an addenda, as well as a bibliography of 47 titles.

The historical background spelled out in this brochure is well within the interest of the essay-proof collector as well as that of the student of stamps. Altho printed in Spanish, those readers having a good knowledge of high school Spanish should find in this study a very clear and important treatment of this subject.

The price and the name of the publisher are not given. However, such information probably can be obtained by communicating with the printer—Tipografia Eizmendi Scrs., Caracas, Venezuela.

G. W. C.

The De La Rue 'Key Types' of the British Empire

By H. A. Gosney

The name "Key Types" comes from the fact that one "key plate" was used to print the frames and central designs of certain stamps. In a second operation the sheets were printed from a "duty plate" which included the name of the colony and the amount of postage or revenue duty.

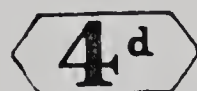
Most of the European powers have used the inexpensive "key and duty type" method of printing a common series of postage stamps for their overseas colonies. It was Spain that first issued a set with similar designs in 1868 for Cuba and Fernando Po. In the 1870's stamps showing the crown of Portugal were used in her colonies of Angola, Cape Verde and Mozambique. France and the Netherlands also provided standard designs for their possessions, while the German colonial set of 1900 featured as its central design the Kaiser's yacht "Hohenzollern."

My particular interest is in certain key type stamps of the British Empire which were current from 1889 to 1956. In addition to these two basic designs, there were a number of different key types for the British Colonies. The 1935 Silver Jubilees, the 1937 coronation Series, the Peace sets and the U. P. U. sets can be considered as key types since they all have common frames and vignettes. The names of the various colonies and the denominations in various currencies were printed separately.

The stamps were printed by the British firm of Thomas De La Rue & Company. The founder, Thomas De La Rue, was born in 1793 on the island of Guernsey, where his family had fled with other Huguenot refugees from France. At the age of twenty he



SIERRA LEONE



established a printing business, and in 1818 during the reign of King George III, he moved to London. He invented and produced the first fine-surfaced art paper. In 1832 King William IV granted him Royal Letters of Patent for the printing of playing cards by the typographic process in place of the very laborious hand-stencilling method.

In 1853 De La Rue secured a contract to print fiscal stamps for the Department of Inland Revenue. When the Crimean War began in 1854 one of the economies effected by the Government was in the cost of producing postage stamps. The 1d/- and 2d/- stamps were at that time line-engraved by Messrs. Perkins, Bacon and Petch, while the 6d/- and the 1 shilling stamps were embossed at Somerset House.

The basic postage rate for letters to France was reduced on January 1, 1855, from 10d to 4d. Seizing the opportunity, De La Rue offered a cheaper and faster way of

printing stamps by surface printing, or typography. His firm was awarded the contract for the new 4d stamp which was issued on July 31.

Letterpress, to give it the correct name, is one of the oldest printing processes known. The design, on a flat printing plate, stands out in relief like the letters on a typewriter or a rubber stamp. De La Rue developed a method for printing stamps by letterpress that placed his firm far ahead of its competitors.

The artistry of a superlative craftsman, the engraver Jean Joubert de la Ferte, combined with the skill of De La Rue in the production of the first British 4d stamp, led to orders for other denominations. Joubert, who was a fellow-refugee from France, was employed by De La Rue on a free-lance basis. His engraving of the head of Queen Victoria was based on a medal struck by William Wyon, Engraver of Seals to the Royal Academy, in 1837. [Also the basis for Britain's first stamps, the Penny Black of 1845].

Seven similar dies were engraved by Joubert, each one having a different diadem. Diadem VI, first used in 1863, was the portrait of Queen Victoria used on the key type stamps.

In 1879 we find the first use of standardized key type designs when stamp issues for Antigua and for Nevis appeared. These stamps showed only the name of the colony at the top and the amount of duty below. There was no other wording to indicate their validity as postage and/or revenue stamps.

When, in 1887, the same design was used for Natal it was possible, with such a short name, to include the words "NATAL POSTAGE." However with the longer names, such as Turks Islands, this could not be done. The printers were convinced that more of the colonies would adopt the standard stamps if some means could be found to place the words "Postage & Revenue" on the key plate. This problem was solved when De La Rue successfully reduced the size of the Queen's head on the 1887 Jubilee issue of Great Britain.

A letter from De La Rue to the Crown Agents on December 1, 1887, proposed the printing of unified stamps from key and duty plates. They said: "We are prepared to make a key die, and a 60-set key plate free of charge, upon the understanding that the die and plate remain our property. They are to be kept in the custody of your officer but not to be removed from our premises." Any colony could then enjoy the use of the key plate at an expense of £12 for each duty plate required.

This proposal was accepted by the Crown Agents and on August 31, 1888, De La Rue reported that two universal key plates with the smaller portrait were ready. One plate, with the words "Postage & Revenue", was first used for some high values of Gold Coast issued in 1889. The other plate with word "Postage" on either side was originally used in 1890 for St. Helena and Seychelles.

It had at first been intended that the plates should produce 60 stamps but they were made up of 120 impressions of the die, in two panes of 60 (6x10) side by side. Three plates, numbered 1, 2 and 3, were employed for the "Postage & Revenue" stamps.

The plate numbers were large uncoloured numerals, on a solid circular background, with a circular border. There were usually four on a full sheet of 120 stamps; above and below the second vertical row of the left pane, and above and below the fifth vertical row of the right pane. Plate 1 was retired about 1896; plate 2 in 1899; plate 3 when the King Edward stamps replaced those of Queen Victoria.

The "Postage" stamps were also produced from three plates. Number 1 was replaced late in 1891 or early in 1892 by plate 2. Plate 3 had a short life as it was introduced quite late in the reign of Queen Victoria.

A separate duty plate, made up of sixty subjects, was required for each denomination in the set for each colony. However, the charge of £12 per duty plate represented a substantial saving over the cost of special dies and plates for individual designs.

The sheets had to be fed through the press three times. The initial printing yielded 120 impressions from the key plate. The second press run produced an overprint of 60 impressions from the duty plate, while the third printing was necessary for the other 60 impressions. This procedure was the same for single color as for bi-colored stamps, and



consequently some single color stamps have minor differences in the shade of the name and value as compared to the shade of the frame.

On each sheet the left and right panes were surrounded by a solid line of color. The purpose of the lines was not merely for ornament. On the printing plate they were ridges of metal designed to take the initial shock of the inking rollers of the press. These rollers were thus raised to the printing surface of the plate and the outer frames of the marginal stamps were protected from damage, since they were first used for the 1887 Jubilee stamps of Great Britain they came to be known as "Jubilee Lines." They were continuous on Queen Victoria and King Edward stamps, but on those of King George V and later they were broken into the same length or width as the adjacent stamps. Where there were two lines, the inner belonged to the key plate and the outer to the duty plate. In correspondence with the Crown Agents, De La Rue said: "The lines help to cover the plain margins of the sheets, rendering them useless to the possible forger who would be glad to avail himself of a piece of the actual paper we use."

When stamps are printed in two or more operations, it sometimes happens that the overprinted portion is slightly misplaced. Examples can be found of faulty alignment of the duty plate so that the name and value are too high, too low, or too far left or right. Such items, if they are single colour stamps, clearly show that they are indeed printed from two separate plates.

For the Queen Victoria and the early King Edward stamps a special "doubly fugitive ink" was used when printing from the "Postage & Revenue" key plates. All the pence values were printed in mauve, and all the shilling values in green. This was done to prevent the removal of cancellations by water, acid, or alkali eradicators. From recess printed stamps, it was possible to remove the cancellation without damaging the face of the stamps. De La Rue maintained that its special ink would disappear when an attempt was made to eradicate the cancellation. Stamps for payment of revenue duties, which were often cancelled by pen and ink, would also resist any tampering of this sort, since the same solvents which would remove the pen marks would also take away the "doubly fugitive ink."

In 1894 De La Rue began using colored paper when they printed some of the high value key type stamps on red. In 1900 they introduced a blue paper, and two years later yellow papers appeared. Green paper was first employed in 1908. There were a great many shades of the blues, yellows and greens.

The paper was colored by tinting while it was still in the pulp stage. Shortly before and during the early part of World War I the chemical dyes, which had all been imported from Germany, were not available in England. Some of the George V key types were

then printed on white paper with yellow or green colors applied only to the front surface. These are known to collectors as "white backs."

In 1905 De La Rue patented a chalk-surfaced paper that prevented the deep penetration of the printing ink. Attempts to remove cancellations from stamps on the "chalky" paper would result also in the removal of the design. Such stamps could be carefully floated off paper in water; but if they were totally immersed, the colors ran very quickly. During World War II De La Rue used a thick, uncoated substitute paper, and a rough paper was used for some key type stamps of Mauritius.

Since all the paper used by British stamp printers for the colonial issues was supplied by the Crown Agents, the usual watermarks are found on the key types. The Queen Victoria stamps all had the single crown over CA, as did the first King Edward issues. In 1904 this was changed to multiple crown over CA which lasted until the introduction of the multiple crown and script CA watermark in 1921. These changes went unnoticed by the general public using the stamps although they were known to collectors. Seychelles, in a Post Office Notice of 1922, published the news of the impending withdrawal of the multiple crown over CA watermark. Inverted and sideways watermarks can be found on the Key Types; one example is the King George V 3d of Fiji with the multiple CA watermark sideways.

There are five distinct types of value tablets used for the duty plates. Type I had colorless numerals and letters on a hexagonal background of 17 fine horizontal lines. The tablet measured $4\frac{3}{4}$ mm. vertically and 11 mm. horizontally, a size which neatly fitted the blank space on the Key Plate. The King George V 4c of Seychelles provided the only variation of Type I, as it had just 15 lines. Its measurements were $\frac{1}{4}$ mm. less in each direction so that it left a wider space which can readily be seen without a glass.

Type II had colored numerals, letters and frame on a plain background. Type III, with colored numerals and letters without a frame, was found only on Queen Victoria and King Edward stamps of British Honduras.

Type IV was used solely for the one shilling and five shilling stamps of the Leeward Islands on which the value was expressed in words instead of figures. Type V showed colorless numerals and letters on a solid background. This was used only for King Edward stamps of the Virgin Islands, and for King George V stamps of Seychelles, Sierra Leone and the Virgin Islands.

Postal stationery, in the form of envelopes, postcards and wrappers, was issued with the "Postage & Revenue" design but with the word "Postage" on either side. Some of these were surrounded by double borders. Registered envelopes with the key type design had the word "Registration" in a scroll border at the top, and the word "Fee" flanked by ornaments at the bottom. One registered envelope of Nigeria has the King George V 3d key type showing "Postage & Revenue", which poses the question as to just how a registered envelope could be used for payment of revenue duties.

In common with other British Colonial stamps of their time, the key types were overprinted "SPECIMEN" for distribution to member-countries of the Universal Postal Union. Rubber hand-stamps were also used to produce some specimen stamps. In 1928 the overprinting was abandoned in favor of the word "SPECIMEN" perforated in either a horizontal or a vertical arc. British Colonial specimen stamps were discontinued in 1946.

From time to time the key type stamps were overprinted with provisional surcharges. Since much of this work was done locally, and in a hurry, there are plenty of varieties, such as broken type, missing letters, etc. Surcharges on the Queen Victoria and the King Edward VII stamps were issued to meet changes in postal rates which created a sudden shortage of the commonly used values. Those on the King George V stamps were mostly due to the war tax, while none were made on the key types of King George VI or Queen Elizabeth.

Queen Victoria

The first complete Queen Victoria set printed from the "Postage & Revenue" Key Plate was issued by the Leeward Islands on February 25, 1890. This was the only Crown Colony that issued commemorative stamps for the Diamond Jubilee of Queen Victoria.

The entire set was overprinted "V.R.I." enclosed in a scroll with "Sexagenary 1897", by means of a brass hand-stamp. Values up to the 6d/- were issued with some stamps having double overprints; the ½d/- exists with inverted overprint, and there were forgeries.

The Queen Victoria "Postage" key plate was made from two dies, but this was not generally known until 1900. An English stamp collector, O. Firth, first called attention to certain small differences. With the co-operation of other collectors the true distinction of the retouched die for plates 2 and 3 was established in 1903. Illustrations of the dies are found in Gibbons' catalogue under Seychelles.

King Edward VII

Key type stamps of King Edward VII first went on sale in April 1902. The designs were slightly altered by inserting the crown above the portrait. The profile head, facing left on a solid background, was adapted by De La Rue's engraver from a bust by the Austrian sculptor, Emil Fuchs. As above, the key plates for the pence values of the "Postage & Revenue" stamps were all mauve and the shilling values were all green. Uniform colors, to conform with U. P. U. regulations, were issued in 1906. Key plates numbered 1 and 2 were used for both the "Postage & Revenue" and the "Postage" series.

Fiji began using the key plate during the reign of King Edward VII. The Fiji duty plates had the distinctive feature of scroll ornaments flanking the name as it was not long enough to fill the name tablet.

In 1908 Fiji stamps were overprinted "New Hebrides Condominium" with the initial letters taller than the others. On the bi-colored stamps the name Fiji was obliterated by a bar in the same color as the value tablet. In 1911 a different overprint was made by De La Rue using heavier type and having all letters the same size.

On March 30, 1910, the Crown Agents ordered a supply of Fiji stamps overprinted "Gilbert & Ellice Protectorate". Proofs were submitted on May 10 and approved on May 30. Seven values were issued in 1911 after the death of King Edward.

King George V

In 1912 the key types appeared with the portrait of King George V. This time the engraver worked from a profile bust by Bertram McKennal, an Australian artist. Twenty-seven key plates were made for printing the "Postage & Revenue" stamps. Generally speaking, plates 1 to 9 were manufactured from Die I and printed on multiple CA paper. Plates numbered 10 to 27 were mostly from Die II on paper with the script watermark. From 1931 to 1934, possibly because of some damage to the master die of Die II, Plates 23, 24 and 25 were manufactured from Die I. *Gibbons' Stamp Monthly*, when announcing new printings for Straits Settlements in 1934, made the comment that it would be interesting to see which plate and which die would be used. Only one key plate in the "Postage" design was used for stamps of King George V.

The differences between the two main dies and some of the sub-dies of the "Postage & Revenue" key plate are quite well known as they are described and illustrated in the standard stamp catalogues. Die II can be quickly distinguished by the thicker ornaments beside the value tablet. Some of the Die I stamps have the crossbar of the "A" in "Postage" sloping upwards to the right, but this does not seem to occur on stamps from Die II.

Since they were required in large quantities, some of the low value Ceylon stamps were printed from single plates producing 240 stamps instead of the key and duty plates that produced sheets of 120. Printings from these single working plates had a larger C in the value tablet, as illustrated in Gibbons' Catalogue.

Two duty plates were used for the 25c Straits Settlements. There were differences in the shading and figures in the value tablet and in the height of the letters in the name tablet. Similar differences in the name tablet and the value tablet of the Mauritius 12c stamp were due to the fact that two duty plates were used.

To advertise the Malaya-Borneo Exhibition at Singapore, the Straits Settlements stamps were overprinted in 1922 with several constant varieties. Only part of this set was in the key type design.

In 1915 the German colony of Togoland was occupied by British and French forces. Key type stamps of Gold Coast were locally overprinted: "Togo/Anglo-French/Occupation", with the word "Occupation" measuring 14 mm. In 1916, using heavier type, De La Rue produced a similar overprint in which the word "Occupation" measured 15 mm. Many constant varieties, such as no hyphen between Anglo and French, have been recorded.

In 1922 the set of Leeward Islands stamps was overprinted "BARBUDA" for the small island under the administration of Antigua. The governor of the Leeward Islands at that time was Sir T. Reginald St. Johnston. Writing to *Gibbons' Stamp Monthly* in 1947, he stated that the overprinted stamps were issued to encourage the people to take an interest in their own island. Also financially, to help them restore their cotton-planting industry following a severe hurricane. Another severe hurricane, named "Donna", inflicted heavy damage on Barbuda in September 1960.

Certain stamps of King George V were overprinted "WAR TAX" or "WAR STAMP": others were both overprinted and surcharged with new values. Plates 5 and 6 of the "Postage & Revenue" series were then current but the "WAR STAMP" overprint was applied to ½d stamps of Fiji from plate 1.

King George VI

When King George VI came to the throne there were only two colonies still using the De La Rue key and duty plates. These were Leeward Islands and Mauritius which both used the "Postage & Revenue" design. The King's portrait, facing right, was taken from a photograph by Bertram Park. Three key plates were used.

During the great air raids in December 1940 the printing works of De La Rue in Bunhill Row, London, were very badly damaged. Stocks of bank notes and stamps, as well as many old records, were destroyed by fire. Presses and perforating machines were put out of action, but the firm was able to fill outstanding orders with the co-operation of their competitors.

Using the De La Rue plates, which had survived in their vaults, the firm of Bradbury, Wilkinson & Co. printed four values for Mauritius. The 2c, 5c, 10c and 12c stamps were printed on rough paper and perforated $14\frac{3}{4} \times 14$. If it had not been for Hitler's Luftwaffe, anyone collecting the key types would not require a perforation gauge; since all of the others were perforated 14. A feature of the four Mauritius stamps is the much coarser lines all over the design. Bradbury, Wilkinson & Co., being less experienced than De La Rue in printing stamps by typography, applied greater pressure thus thickening the design.

For the 1d stamp of the Leeward Islands, two duty plates were used; with differences in the value tablet which are shown in the Commonwealth catalogue. When Mauritius issued a pictorial set in 1950 the Leeward Islands became the last stronghold of the key types.

Queen Elizabeth

The first colony to have a full key type set in 1890, was the only one with such stamps bearing the head of Queen Elizabeth. These were in decimal currency, issued in sheets of 100 (10 x 10). Issued in February of 1954, they were printed from key plate number 1 and Duty Plate number 1. They had quite a short currency as notice of their withdrawal was given in the Crown Agents Bulletin for February, 1956. On July 1 of that year the last of the key types was withdrawn and invalidated.

A recent editorial in an English philatelic magazine commenting on a new colonial set had this to say: "The present tendency towards cramped photogravure 'labels' makes us pine for the old key and duty stamps of the colonies. They may have been a little dreary through repetition, but at least they were bold in design and attractive in appearance when bi-colored and on tinted papers."

Illustrations courtesy of The American Philatelist, monthly journal of The American Philatelic Society, P. O. Box 800, State College, Pa.

Questions and Answers

Kenneth Minuse, Editor

This is the first of a column announced on page 32 of the Winter 1961 issue of the ESSAY-PROOF JOURNAL, Whole No. 69, and will appear in future issues as questions are submitted.

As stated in the original announcement, all questions for the present time should be addressed to Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y.

If the answer to any question is wanted before it appears in the JOURNAL, a self-addressed stamped envelope should accompany the question.

Q. I am a collector specializing in the "Official Stamps" and think I have a considerable knowledge in that field. I have just purchased a set of Official proofs on card with "SPECIMEN" overprint. I have never seen these before and am raising the question of their authenticity, based on the following four points:

- (1) The overprint is $\frac{1}{2}$ mm under the normal ($11\frac{5}{8}$ mm vs. $11\frac{1}{8}$ mm).
- (2) The letters are different and differently shaped.
- (3) The colors are different, vermillion instead of red, carmine and black instead of blue.
- (4) The Justice set is the wrong color, it is blue on the stamps and vermillion on the card proofs.

As a result of these observations, I am wondering as to the authenticity of these items. I am enclosing the Justice set and two others so you can see what I am talking about.

A. *There are probably two reasons why you are skeptical of the "SPECIMEN" overprints on these "Official" proofs: first, they are not listed in Scott's and second, you probably compared them with the "Special Printings". It is a pity that Scott does not list all the known varieties of Proofs and Specimens. The Official "Specimens" as listed in Scott's Nos. O1SD to O57SD are not proofs, they are stamps overprinted "SPECIMEN" printed in 1875 and are part of the 1875 SPECIAL PRINTINGS by the Continental Bank Note Co., whereas the first emissions of the card proofs were printed in 1879 (four years later) by the American Bank Note Co., who held the contract at that time. The size and colors of the overprints of the two issues have no relation whatsoever; the shades of the colors of the proofs and the thickness of the card are those of the first, 1879, printings. Again, although not listed in Scott's Catalog and not generally known, the first emissions (1897) of all card proofs of the regular issues were also overprinted "SPECIMEN". These are not common.*

Falk Finkelburg

Q. I have been told that Newfoundland at one time was considering having its stamps issued in the "Key Plate" form as most of the other British Colonies were doing at the time. Do you know if there is any truth to this story?

A. *During 1889 De La Rue & Co., tried to interest the Newfoundland Government in having its stamps printed from the Universal Plate or Unified Stamps as they were called at that time, which are generally called "Key Plate Issues". The great inducement was the much cheaper cost. Essays were submitted to the Postmaster General at St. Johns. They were exactly like the Leeward Island 1890 issue (Queen Victoria Head facing left) except for the "NEWFOUNDLAND" instead of "LEEWARD ISLANDS" at the top of the stamp. The Newfoundland Government rejected the entire idea, pointing out that it wanted to advertise Newfoundland on its stamps and frankly stating the sale of its mint stamps in foreign countries more than paid the greater cost of the printing. Here once again, philatelists can thank an official for the beautiful stamps of Newfoundland instead of a series of stereotyped ones as were in use in so many British Colonies during that period.*

This very interesting story is told completely in *The De La Rue History of British and Foreign Stamps* by John Easton on page 510. This very fine book is a "must" for collectors of British material of almost any kind.—K. M.

Q. I am not too far advanced in collecting Canadian essays and proofs, so this question may seem foolish to you, but I have heard there is an infallible way to tell the difference between a die proof and a plate proof of the 3p beaver stamp. I am asking this question as there is a tremendous difference in the price of these.

A. How right you are about the prices of the items! The die proofs are extremely rare while the plate proofs are quite common, and there is an infallible way to tell the difference between them. There is a "break" or "flaw" on the relief on the transfer roll which consists of lines shaped like a "Y" with the two upper prongs widened out almost horizontally at the top. The left prong starts at the top of the border of the stamp, runs through the "P" of "POSTAGE" to the line forming the inner oval around the word "POSTAGE", where it joins the other or right prong. This right prong starts at the right border of the stamp and runs through the top of "T", middle of "S" and bottom of "O" in "POSTAGE". After these two prongs join to form the stem of the "Y", the stem runs in a diagonal direction through the "R" of "V-R", right through the body of the beaver and ends at the top of the waterfall. This break appears on all plate proofs and can be seen with a good glass, especially on a black copy. This break does not appear on the die proofs. All of this is explained in more detail in *The Postage Stamps and Postal History of Canada* by Winthrop S. Boggs, on page 126. Incidentally, if you are thinking seriously about collecting Canada, you will find this very fine work invaluable.—K. M.

The Lexington-Concord Stamp

Concord Minute Man for the Design

EDITOR'S NOTE: *Herman Herst Jr., Shrub Oak, N. Y., in looking through a collection recently noted that the owner had mounted in it a letter addressed to the Postmaster General in 1925 from the War Department.*

Mr. Herst reports that he does not believe that it is commonly known that at the last minute the design of the Lexington-Concord issue was changed. Herewith the text of the letter.

WAR DEPARTMENT

WASHINGTON

Feb. 17, 1925

Dear Mr. Postmaster General:

With further reference to my letter of February 14th, transmitting the designs for the Lexington-Concord Sesquicentennial stamps, and the suggestion contained therein that the design on the smaller stamp be changed from the Lexington Minute Man to the Concord Minute Man, I am enclosing herewith a design which has been sent me by the Concord Committee.

The Committee suggests that as the figure on the enclosed design is in black and white, it may be more easily produced than the one in the brown print sent you the other day.

Sincerely yours,

(Signed) JOHN W. DAVIS,

Secretary of War.

Honorable Harry S. New,
The Postmaster General,
Washington, D. C.



The President's Transmitter

Another year of the Essay-Proof Society behind us, another volume of the JOURNAL on the shelf—and what's ahead? In our communication of a year ago we tried to evaluate the situation as it then appeared and to put it clearly before our members. Apparently it had no great effect. Our enrollment remained about the same, the JOURNAL continued at forty-eight pages instead of sixty-four, and we had to work hard each time to get a worthy Table of Contents. Nevertheless, loyal supporters of yesteryear continued to be loyal, our old-time advertisers stayed with us, a number of our writers continued to supplement their brain work with money to pay for their illustrations, and our energetic Secretary continued to sell back numbers. These are things to be cheerful about, as they enable us to produce a respectable JOURNAL, not too far off from our original standards, and to end the year without a deficit.

But still we are not satisfied. If, as we are told, and as we believe, our JOURNAL is at the head of its class, doesn't it seem a shame that it gets into the hands of so few readers? Isn't it possible that in this wide land there are many more collectors who would, if they only knew about it, enjoy the kind of literature we publish, and welcome the opportunity of becoming one of us? If we believe in our cause, as we undoubtedly do, we must make a continuing and ever greater effort to add to our membership. Not by begging or asking a favor, but by honest salesmanship—offering a good product to those who would really appreciate it. And by substantially increasing our enrollment we would all benefit, by a bigger and better JOURNAL *and* by a reduction in annual dues.

Many of those approached as prospects are likely to say, "Oh, I don't specialize in essays and proofs", or "I have only three or four proofs in my collection", etc. Well, this should not matter very much. (It only too well applies to the present writer.) We do not cater exclusively to essay and proof specialists—they are far too few. We do cater to those who *like* essays and proofs, who may like to add them to their regular collections of stamps just as they do with covers, for example—in fact, to those who like a "full meal", as Dr. Brazer used to put it. And likewise to those who appreciate collateral material such as related bank note type engravings and paper money—all such things adding to interest and novelty and getting the collector out of the beaten path and into a new world.

Tell your prospect about these things, show him sample copies of the JOURNAL, and pages from your own collection—and convince him that he is missing something good. We believe this to be the best method of recruiting, the personal touch; better than conventional, impersonal advertising, which we can not afford in any case.

The other problem remains, of getting people to write. In addition to the matter of financing, for a satisfying JOURNAL we must depend upon voluntary articles from our members. Even if we had the money it would be next to impossible to hire people to write about the things we are most interested in. We must do that ourselves. In a way we are but a sort of mutual aid society, to instruct and entertain each other.

What to write about? When the Society was organized, the prime object was to publish everything worth knowing about the essays and proofs of our stamps, foreign as well as U. S. In this field a prodigious amount of work (mainly in United States) was done by our late founder and leader, Dr. Clarence W. Brazer, together with his associates. Some may feel that this ground has now been well covered, but others are confident that there is still room for research and writing here. The foreign field has remained virtually untouched (save Canada, and Switzerland), for the reason that we have few foreign readers and fewer foreign writers.

Of necessity, therefore, we have gradually opened the door a little wider, as indicated by the slogan on our front cover, "Devoted to the historical background of stamps and

paper money". *Background*; and *paper money*. While many of us have no particular interest in the collecting of paper money, nevertheless the subject is closely related to stamps, both often involving the same engravers, techniques and subject matter. Another fruitful extension has been the biographical material associated with these subjects. Both engravers and engraving are of interest to us. And of course "human interest" stories revolving around items in our collections could well have a place. In fact, some have expressed the opinion that almost *anything interesting* about what we collect should be admissible to our pages, with the possible proviso that it touch on *historical backgrounds* or *fundamentals*, especially if it is something not likely to be found in other philatelic publications.

So with these suggestions in mind, couldn't you try your hand at writing for the JOURNAL something you have been mulling over, something that interests you and something you think might be of interest to your fellow members? Might it not afford a little extra feeling of pleasure and satisfaction in seeing it in a publication that has so often been proclaimed "tops"? And in realizing that you are doing your bit?

JULIAN BLANCHARD

Secretary's Report

By Kenneth Minuse, *Secretary*
1236 Grand Concourse, New York 56, N. Y.

Members Admitted

- 984 Young, John H. M., 102 Bernard Ave., Toronto 5, Ont., Canada.
- 985 Karl, George W., 61-51 Dry Dock Road, Rego Park, New York 79, N. Y.
- 986 Pennell, J. Roy Jr., P. O. Drawer 858, Anderson, South Carolina.

Applications Received

- 987 Meyer, Isidor, 1203 Temple Gardens, Baltimore 17, Md. (U. S. Proofs) by Mrs. Ethel B. McCoy.
- 988 Jarrett, Fred, Box 302 General Post Office, Toronto, Ont., Canada. (British North America) by Thomas F. Morris.
- 989 Matthews, Thomas A., 2500 Signal Hill Road, Springfield, Ohio. (Air Mails) by G. S. Knoth.
- 990 Donlon, William P., P. O. Box 144, Utica 1, N. Y. (U. S. Currency) by Thomas F. Morris.
- 991 Ward, Philip H., Jr., Architects Bldg., 17th & Sansom Sts., Philadelphia 3, Pa. (Dealer) zq Julian Blanchard.
- 992 Blanchard, Charles F., Box 1565, Raleigh, North Carolina. (General Collector) by Julian Blanchard.

Change of Address

- 448 Useller, James, to 21834 River Oaks Drive, Cleveland 16, Ohio.

Deceased

- 735 Banfield, E. Arnold 395 Webb, William C.

Resignations

- 862 Baker, Harold E. 827 Lopez, Frederick W.
- 871 Dube, Herbert 972 Turoff, Julius

Dropped for Non-Payment of Dues

- 960 Dorfman, Fred. 386 Silberstein, Milton L.
- 879 Hume, Edgar E., Jr. 899 Taub, Jack R.
- 944 Schornstein, Harold

Enumeration of Membership

Members reported in JOURNAL No. 72	266
Gains	3
Losses	11
Net Membership in this JOURNAL No. 73	258
Non-Member Subscribers	11

Minutes of E. P. S. 1961 Convention With Reports of the Officers

Minutes of the Convention

President Blanchard called the Convention to order at 2:30 P. M., Saturday, October 27, 1961, at the Jefferson Hotel, Atlantic City, N. J. At the President's direction the Secretary read the Convention Call.

President Blanchard appointed a Credentials Committee which reported that a quorum existed, whereupon the President declared the Convention open for business.

On motion duly carried, the reading of the minutes of the 1960 Convention was waived and the minutes were approved as printed in JOURNAL No. 69, Page 33.

President Blanchard appointed a Nominating Committee, Foster Rice, Chairman, to name candidates for the expired terms on the Board of Directors; also a Resolutions Committee, Phillip Rochlin, Chairman.

The Treasurer's and Secretary's reports were read and on motion duly carried were accepted with thanks.

President Blanchard then gave an enlightening talk on the progress of the Society and some of the things we hope to do this coming year.

The Nominating Committee presented the following slate of Directors for the term expiring 1964: Julian Blanchard, Falk Finkelburg, Vincent G. Greene and Albert H. Higgins. On motion duly carried, the Secretary was directed to cast a single ballot for these nominees, whereupon President Blanchard declared them elected to the Board of Directors for the term 1962-1964.

At 3:45 P. M. the Convention recessed for a meeting of the Board of Directors. At 4:15 P. M. the Convention reconvened. For the Board, the Secretary reported the following Officers elected for the ensuing year:

President	Julian Blanchard
First Vice President	Thomas F. Morris
Second Vice President	Joseph G. Reinis
Secretary	Kenneth Minuse
Treasurer	Mrs. Rae D. Ehrenberg

The Resolutions Committee recommended that the following Resolutions be adopted:

"Resolved that the Officers of the Society be thanked for their work during the past year."

"That the Editor and the Editorial Committee be thanked for their work on the JOURNAL."

"That SOJEX be thanked for inviting us to partake in SOJEX 1961."

"That the management of the Jefferson Hotel be thanked for the use of the room for our Annual Meeting."

These Resolutions having been duly adopted, the Secretary was directed to notify the proper parties mentioned in the Resolutions.

The Convention then proceeded to discuss two important matters concerning the welfare of the Society, which were (1) getting more new members, and (2) ways to improve the JOURNAL. All members present indicated a willingness to try to recruit new members. Various ways to get interesting articles for the JOURNAL were discussed. Some very good ideas were presented, which we hope will work to improve and get the JOURNAL out on time.

At 5:30 P. M. the Convention was adjourned.

KENNETH MINUSE, *Secretary*

Secretary's Report

The Secretary's report for this past year is not too encouraging. While the Treasurer's report will show the Society to be in a satisfactory financial condition at this time, it is again due to the same unstable conditions as the 1959-1960 report, that is: (1) contributions by members, (2) the sale of back numbers of the JOURNAL and (3) some members having paid the cost of cuts used to illustrate articles written by them.

The receipts from dues and advertising should cover the cost of operating the Society, which they do not do at this time. We had to rely on a part of the \$609.41 received in contributions and sales of back numbers of the JOURNAL, and this is not a healthy condition. No one knows how long this added income will continue to be received. There is only one way to correct this condition, that is MORE NEW MEMBERS. This is a "must" if our Society is to continue to exist.

It might be of interest to our members to know the high regard with which our JOURNAL is held by this partial list of non-member subscribers:

The American Numismatic Society.
 The British American Bank Note Co. Ltd.
 The Johannesburg Public Library, Johannesburg, S. Africa.
 The New-York Historical Society.
 The New York Public Library, New York, N. Y.
 The New York State Library.
 The Postmuseum, Stockholm, Sweden.
 U. S. Treasury Dept., Bureau of Printing & Engraving.
 The Washington Plate Printers, Washington, D. C.

With this type of subscriber, anyone you recommend to join our Society will be in good company.

If there are any suggestions how to increase our membership, they will be gratefully received.

KENNETH MINUSE, *Secretary*

Report of the Auditing Committee

The Auditing Committee has examined the books and records of the Essay-Proof Society, Inc., for the year ended June 30, 1961, and find them to be, in general, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1961, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

Report of the Catalog Committee

Not much work by this Committee has gotten into print this year, but a lot of ground-work has been laid for the near future.

It is contemplated to re-write, revise and bring up to date the British North America section of the Essay-Proof Catalog. This is a tremendous job and has to proceed slowly. There will be many deletions, additions and explanations in this new work, and suggestions are earnestly solicited from members. Any suggestions offered will be given careful consideration and all such suggestions will be answered and discussed with the party submitting them. As we plan to start this catalog at an early date, the Committee would appreciate receiving these suggestions as soon as possible.

As before, the new catalog will run serially in the JOURNAL, and if enough interest is developed we may be able to print it in book form at a later date.

A more detailed announcement appears elsewhere in this JOURNAL.

KENNETH MINUSE, *Chairman*

Treasurer's Report

The statements submitted herewith show the financial condition of the Society at June 30, 1961, and its operations for the year ended on that date.

BALANCE SHEET, JUNE 30, 1961

Assets:

Cash on Deposit	\$1,864.61
Accounts Receivable	136.00
Total Assets	\$2,000.61

Liabilities, Reserve & Surplus:

Dues received in advance	\$ 70.00
Advertising prepaid	108.00
Reserve: Life Membership Fund	100.00
Surplus:	1,722.61
Total Liabilities, Reserve & Surplus	2,000.61

OPERATIONS FOR THE YEAR ENDING JUNE 30, 1961

Income :

	General Fund	Journal Fund	Total
Membership Dues, 1960-1961 -----	\$ 246.50	\$2,161.00	
Subscriptions -----		81.50	
Advertising -----		487.35	
Contributions -----	195.00		
Sale of back-number JOURNALS -----	414.40		
Total Income -----	\$ 855.90	\$2,729.85	\$3,585.75

Expenses :

Postage -----	\$ 55.90		
Miscellaneous -----	7.51		
Photo-engraving -----		194.95	
Printing -----		2,357.05	
Editor -----		600.00	
Editor's Expenses -----		30.00	
Convention Expenses -----	47.85		
Total Expenses -----	\$ 111.26	\$3,182.00	\$3,293.26
Gain or Loss from Operations -----	\$ 744.64	(\$ 452.15)	\$ 292.49

CASH RECONCILIATION AT JUNE 30, 1961

Cash on Deposit July 1, 1960 -----	\$1,394.12
Receipts applicable to the Current Year:	
See Statement of Operations for Details -----	3,585.75
Dues Prepaid (1961-1962) -----	70.00
Advertising Prepaid -----	108.00
Total Cash -----	\$5,157.87
Disbursements:	
See Statement of Operations for Details -----	\$3,293.26
Cash on Deposit, June 30, 1961 -----	\$1,864.61

CONTRIBUTORS TO THE GENERAL FUND, 1960-1961

25C	Altmann, Solomon -----	\$ 5.00	141	Little, Philip, Jr. -----	5.00
864	Amelingmeier, Werner -----	5.00	796	McCoy, Mrs. Ethel B. -----	5.00
682	Capossela, Fred L. -----	5.00	375	Makepeace, Colin Mac R. -----	5.00
900	Chao, Tsin -----	40.00	655	Miause, Kenneth -----	5.00
21C	Eisele, Herman -----	5.00	775	Molesworth, Jack E. -----	10.00
72C	Finkelburg, Falk -----	5.00	4C	Morris, Thomas F. -----	15.00
474	Greene, Vincent G. -----	5.00	875	Ruder, Lucius S. -----	10.00
60C	Griswold, Dean Erwin N. -----	10.00	200	Simons, C. Dewar, 3rd -----	5.00
664	Gurney, Kent W. -----	5.00	20C	White, Marcus W. -----	10.00
844	Karp, Louis R. -----	5.00	718	Wilcox, Gaylord P. -----	10.00
623	Katz, Dr. William A. -----	10.00			
68C	Lane, Dr. H. H. -----	15.00			\$195.00

COMMENTS

As has been reported from time to time, we have continued to find difficulty in matching income with expenses. Publication costs have steadily risen and we have suffered some further loss in our membership. Under these circumstances we are especially grateful to our contributing members for their loyalty and financial assistance in the support of the JOURNAL. Without their aid it would hardly be possible for us to continue. In this connection we also wish to thank those authors who have voluntarily paid for cuts illustrating their articles in the JOURNAL, these contributions not appearing in our financial statement.

RAE D. EHRENBURG, Treasurer

The Essay-Proof Society at Sojex, 1961

By Kenneth Minuse

Once again there was a very fine exhibition, bourse and dinner held at the Jefferson Hotel, Atlantic City, N. J., October 27, 28, 29, 1961, by the Association of South Jersey Stamp Clubs, Inc. (SOJEX), in which the Essay-Proof Society, by invitation, participated. The affair was attended by a goodly number of our members.

While the number of frames in the exhibition seemed to be less than last year, the quality of the material was excellent, and again there were numerous exhibits by non-members of our Society that included essays and proofs.

It was gratifying that an Essay-Proof Society member, *W. Newton Landis*, E.P.S. 952, won the Grand Award for Best in Show, his entry being in the U. S. 19th Century Class. We are listing his exhibit along with the winning entries in the Group for Essays and Proofs.

We are also pleased to report that our member *Joseph G. Reinis* won a Gold award for an exhibit of the "United States City Despatch Post" in the United States Class, in addition to an award for his Essay-Proof exhibit described below.

W. NEWTON LANDIS—*Grand Award*

This was a comprehensive showing of the U. S. 1851-57 issue. While it did not contain essays and proofs exclusively, there was an excellent showing of the 1851 essays as follows: Gavit & Co. 33E-Caa in brown, 33E-Dd in scarlet; Danforth, Bald & Co., 33E-Ib in dark blue, 33E-Jb in scarlet, 33E-Kb in scarlet; Draper, Welch & Co., 33E-d in blue, 33E-Gb in brown, 33E-Ha in black and in brown; Bald, Cousland & Co., 33E-Lb in blue, 33E-Mb in black and in green, 33E-Nb in green; Toppan, Carpenter, Casilear & Co., 33E-Ob in orange-brown and in ultramarine, 33E-Ua die 1 in violet-brown, 33E-Ud in light red-brown; and a superb block of four of the original plate proofs with brush marks cancellation. The latter part of this exhibit was a wonderful showing of the stamps of this issue on cover bearing the correct rates to various parts of the world, all of which were in very fine to superb condition, with the latter predominating. It certainly deserved the Award.

MRS. RAE D. EHRENBURG—*Trophy, Best Exhibit in Each Class*

Proofs of the Navy Department of U. S. Official Stamps. This exhibit consisted of large die proofs in the issued color and all the known trial color large die proofs; the 1903 and 1915 printings of the small die proofs, also plate proofs on India and the five printings of the plate proofs on card. Then there were the complete "Atlantas" and "Goodalls". Included was the 2c green called an error in color by Scott, but which is considered a trial color, also an imprint and plate number strip of five of the 2c trial color in black on stamp paper. The double transfer was shown on a pair of the 12c on India. The exhibit concluded with the 6c "cracked plate" on two of the "Atlantas". Truly a wonderful showing of these Official Stamps.

FALK FINKELBURG—*Special Essay-Proof Trophy*

This exhibit consisted of essays, proofs, trial colors and experimentals of the 1861 issue printed by the National Bank Note Co.. The premier gravures included the following: 1c. A die proof in black and six plate proofs in various colors on various papers. 3c. An essay of the vignette in black, a large die proof in deep orange-red, a block of four plate proofs in deep red-orange and four single plate proofs in various shades, all on India, plus three different color proofs on stamp paper, perforated and gummed. 5c. A small die proof and plate proofs in shades in blocks of four. 10c. Impressions of the vignette on various papers and a block of four plate proofs on India. 12c. A large

and small die proof, plate proofs in a block of four on India. 24c. Large die proofs in violet and in black. The plate proofs were represented by two blocks of four and several singles on India, all in shades and hues of violet. 30c. Plate proofs, a block of four on India and a rare unlisted stamp with "Specimen" overprint in violet. 90c. Two large die proofs in shades, a block of four plate proofs on India and two trial colors on stamp paper.

The "September" or Second Issue included: 1c. A page of large and small die proofs, a page of plate proofs on India in blocks of four in various shades, two pages containing blocks of four in twelve different colors on surface starched paper. These were followed by the Bowlsby patent with coupon attached, large die proofs in nine colors, two pages of plate proofs showing different papers, and various types of perforations and grills. 3c. This value was very well represented with one page of four trial color die proofs, another page with large and small die proofs in normal colors. There were three pages of experimental grills, one with the overall grill in various forms and colors in blocks of four, and four pages of trial color plate proofs on various tinted papers, grilled and ungrilled. 5c and 10c. Large and small die proofs and trial color in black, plate proofs on India and on card in blocks of four. 12c. Large and small die proofs in normal color, plate proofs on India and on card. Two pages of experimental trial color plate proofs with grills on various tinted papers.

Also, 24c. A nice range of proofs in shades on India and on card. 30c. A page of large and small die proofs, one page of plate proofs in various shades on India and on card including a plate No. block of eight. 90c. Outstanding of this value was a page with two trial color die proofs in black and ultramarine, followed by two large die proofs and a page of plate proofs in shades, all in the normal color. 2c. Jackson (Scott's No. 73). This was really an outstanding exhibit of this stamp for it covered eight pages. There were four rare trial color die proofs on one page, while another page had all the trial color plate proofs listed by Scott plus shades and colors not listed. Of the normal color there was a large die proof and a hybrid die proof on full card, plate proofs on India being shown in blocks of four and in shades. One of the most interesting pages was comprised of experimental items with no less than two blocks of four on the brown chemical paper and a strip of three of the same with trial cancellation, also a page of plate proofs printed on decalcomania. 15c Lincoln. In addition to a die sunk trial color die proof in blue there was a plate block of four in the same color. In the normal color a large and a small die proof, a hybrid and plate proofs on India in shades.

All the above issues included the stamp with "Specimen" and "Control numbers" overprinted; plate proofs on card were complete and represented the five different printings, also all the "Atlanta" proofs in five colors and a few in blocks of four.

JULIAN F. GROS—*Gold Plaque*

This exhibit was entitled "Some Interesting and Rarely Seen Pages from an Essay and Proof Collection". It was comprised of four sections, the first showing the 1845 Postmaster large die proofs with medallion in six colors, and all five shades of the plate proofs; the Albany Postmaster by Gavit & Co. in five colors, and a page of 1851 essays by Bald, Cousland & Co.

The second section had a complete set of the 1851 hybrid proofs from the Earl of Crawford collection, a large die proof in the error of color, and several trial color essays for the 1893 Columbian issue. The 1898 issue was represented by trial color proofs on card and large die proofs of the 1c and 2c signed and approved by the Director of the Bureau. Of special note were two Peace essays prepared in 1914 but never used due to World War I.

The third section comprised U. S. Revenues, among which were various model essays, a complete sheet of the Rhode Island Coat of Arms issue, the eagle used on the \$200 proof, and a model essay of this stamp, in various colors. This section ended with proofs of the \$500 and \$1000 stamps.

The fourth section had a complete set of the Postal Savings large die proofs from the Franklin D. Roosevelt collection and large die proofs of the Newspaper stamps of 1865, some in trial colors. There were also trial color large die proofs of the 1908 issue and a number of 20th Century large die proofs signed by the Postmaster General, among which were the 5c Lexington-Concord of 1915, the White Plains 1926, the Vermont Sesquicentennial 1917 and a George Rogers Clark of 1929.

JOSEPH G. REINIS—*Silver Plaque*

Five frames of 19th century die and plate proofs of United States stamps as well as the stamps of some of the local and independent mail companies. In those cases where a stamp design owed its existence to a previously engraved banknote design, the original engraving was shown.

Among the more seldom seen original essays and proofs were the following: 1842 3 cent City Despatch Post die proofs; 1844 6¼ cent trial color die proofs of the first stamp issued by the American Letter Mail Company; 1847 5 cent die proof in scarlet; the engraving of Henry Clay adapted for Blood's Penny Post stamp of 1855 and die and plate proofs of the stamps of the Metropolitan Errand and Carrier Express Company. Also shown were examples of the original engravings of the designs used for the 1844 stamps of Pomeroy's Express and the Letter Express.

JULIAN BLANCHARD—*Special Award*

Six frames (96 pages) of U. S. essays, proofs and issued stamps together with bank notes having the same or similar designs, covering the period from 1842 to 1956. Portions of this collection have been previously shown, and described in the JOURNAL, the present exhibit having been increased by 16 pages, with some of the old pages revamped. New material included a portion of a *Chas. Toppin & Co.* specimen sheet containing five bank note "counter" designs incorporating the narrow strip of lathe work used for the borders of the 1851 3c and 12c and Franklin Carrier stamps; a proof, in red, of the back of a \$3 note of the Continental Bank, City of New York, showing an engraving of the seldom used Trumbull portrait of Washington as on the 1860 and 1861 90c stamps; large die proofs of the 1881 6c Garfield and 1894 10c Webster and 15c Clay stamps, with matching bank notes; an original model, ink and wash drawing, for the Pan-American Exposition 2c stamp of 1901, by R. Ostrander Smith, the female figures at the ends being taken from the contemporary U. S. \$10 Legal Tender (Buffalo) note, also shown; the 1902-03 1c Franklin stamp with two \$100 notes showing similar Franklin portraits after Duplessis, one of the notes current and the other a proof of an obsolete note 100 years earlier; and 1923 8c Grant and 12c Cleveland stamps, with U. S. notes showing similar portraits. Three pages of Confederates were also included, showing stamps and notes with Jefferson Davis, John C. Calhoun, and a figure of Liberty (an essay, origin unknown).

In addition to the above there were two other fine exhibits in the "Essays and Proofs" class, these by our member *Gordon Sprague*. Both consisted of "Officials", two frames of die proofs and two frames of trial colors on card.

Laos Issue used Legendary Characters on Stamps

Legendary characters from the Hindu epic Ramayana are shown on the six airmail stamps (Scott Nos. C14-19) issued by Laos October 28, 1955. They were drawn by the French designer, Lequay.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:
Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y., for sales of British North America essays and proofs.
Sol. Altmann, 65-20 Parsons Blvd., Flushing 65, N. Y., for sales of United States essays and proofs.
When sales are not reported, no prices realized were received or items were imperfect or not important.
Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

The Catalog Committee receives lists of prices realized from many auctioneers covering essays and proofs of many countries. Lack of space compels us in most cases to limit our reports to those of the United States and British North America, as these appear to be the countries where most of our members' interest lay. However, we will be glad to supply this information for any country, if available. Send lists to Kenneth Minuse, 1236 GRAND CONCOURSE, New York 56, N. Y. with stamped, return envelope.

J. N. Sessions, Ltd., Toronto, Canada, Sale of Aug. 23, 24, 1961.

Canada

1851	6p gray, plate proof on India, vert. Specimen in red, block of 4, v.f.	2P3S	\$65.00
	12p black, plate proof on India, diagonal Specimen in red, v.f.	3P3S	127.00
1897	3c green, die essay with dark horiz. lines in circle around vignette, small soil, very good	69E-AC	23.00
	8c red, trial color small die proof on India	72P2	24.00

Prince Edward Island

1862-67	6p blue, essay in design of the 4 1/2 p, cut close	10E-A	21.00
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Newfoundland

1897-99	1c carmine, plate proof on India, horiz. pair, v.f.	79P3	6.00
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H. R. Harmer Inc., N. Y. Sale of Oct. 23, 24, 25, 1961.

Canada

1870-1889	1/2c black, plate proof on India, on card	34P3	15.00
	1c yellow, plate proof on India, on card	35P3	16.00

Nova Scotia

1851-53	1 sh. black, trial color plate proof on white paper	6TC5	20.00
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Robson Lowe Ltd., London, Eng. Sale Oct. 11, 1961.

Cape of Good Hope

1853	1 sh. black, trial color plate proof, a pair	6TC	58.80
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New Brunswick

1860	5c Connell green, large die essay on thick card	5E	40.60
	5c Connell black, small die essay on thick card	5E	33.60
	5c Connell two plate essays on thick card (1) brown and (1) yellow	5E	16.80

H. R. Harmer Ltd., London, Eng. Sale of Sept. 18, 19, 20, 1961.

Bahamas

1884	black, die essay on glazed card 2mm. margins all around, value tablet	27E	61.60
	blank		

Barbados

1873	3p black, trial color plate proof, horiz. pair	38TC	11.20
	3p black, trial color plate proof, block of 4	38TC	21.70
1874	1p black, trial color small die proof on card	45TC2	81.20

Newfoundland

1911	15c lake, trial color plate proof on card horiz. pair.	114TC4	36.40
1929	1c green, large die proof on wove paper	163P1	30.80

H. R. Harmer Ltd., London, Eng. Sale of Sept. 25, 26, 1961.

Australia

1913	1p mauve, trial color plate proof on thick chalk-surface paper, imperf. block of 8	17TC5	42.00
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Hong Kong

1862	18c black, trial color small die proof on white glazed card	4TC2	15.80
1863-74	4c black, trial color small die proof on white glazed card ...	10TC2	14.70

H. R. Harmer Inc., N. Y. Sale of Oct. 9, 10, 11, 1961.

The Charles A. Shierson Collection**Canada**

1851-55	12p black, plate proof on India with "Specimen" vert. in green 3P3S	75.00
	same as above but "Specimen" in red	3P3S 65.00
	a similar lot	3P3S 65.00
	12p violet, trial color die proof from the scarred die on wove paper 3TC2	120.00
1859	17c black, trial color plate proof on India block of 4	19TC3 60.00
1864	2c rose, plate proof on India	20P3 12.00

Newfoundland

	1p-1sh. Green complete set of defaced die proofs on card	1-9E-B 31.00
	a similar set, but in violet	1-9E-B 24.00
1931-37	5c violet-brown, die proof on stamp paper, no gum	190P 30.00
	5c violet-brown, 4 progressive die essays, showing various stages of the engraving	190E 120.00

H. R. Harmer Ltd., London, Eng. Sale of Oct. 2, 3, 1961.

British Solomon Islands

1907	½p-1sh. Complete set imperf. plate proofs in issued colors on thick wove paper	1-7P5 33.60
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Tobago

1885-94	Carmine Essay on Crown C A Paper, perf. 12 with value tablets blank	14E 112.00
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Robson Lowe Ltd., London, Eng. Sale Sept. 6, 1961.

Sudan

1898	Two die essays of vignette only in black on glazed card, one marked "Before striking" and marked in pencil "Sept 5 EM" and the other marked "After harding" and "29 Oct 97"	9E 56.00
1921	Die essay of vignette only in black on glazed card	29E 25.20

Robson Lowe Ltd., London, Eng., Sale of Sept. 20, 1961.

Great Britain

1902-10	½p black, large trial color die proofs 3 on glazed card, marked "After striking" and initialled and dated "20 Jun 07", "3 Apr 08" and "2 Apr 10"	127TC1 72.50
	½p-1p three similar large trial color die proofs, (2) ½P and (1) 1p each initialled "EKR" and dated "10 Aug 05" on the 1p and "21 Feb 06" and "5 Apr 06" on the ½p	127-128TC1 95.20

½p a similar trial color large die proof with "Jan 19 '07" "After Striking" in ink mss. and initialled in pencil	127TC1	29.40
1p three similar trial color large die proofs initialled and dated "3 Jun 08", "23 Dec 08" and "3 Mar 09"	128TC1	70.00

Irwin Heiman, Inc., N. Y. Sale Oct. 16, 17, 18, 19, 1961.

Great Britain

1912 2sh 6p. carmine, trial color plate proof	173TC	6.00
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Irwin Heiman, Inc., N. Y. Sale of Nov. 3, 1961.

The Colonel C. S. Hamilton Collection, of Mexico.

1856 ½r-8r black, complete set, of proofs on thin white paper, o. g. the ½r tiny thin	1-8TC5	80.00
1864 1r, 2r, 4r black, trial color large die proofs on India on card, 2 proofs show the die Nos.	14, 15, 16TC1	17.00
1899 1c to 5 pesos, complete set of large die proofs in issued colors on card with Bradbury Wilkinson imprint at bottom. No more than 5 each are said to have been printed. v.f.	294/303P1	75.00

J. N. Sissons Ltd., Toronto, Ca., Sale of Oct. 11 and 12, 1961.

Canada

1851 6p gray, plate proof on India, diagonal "Specimen" in red . . v.f. 2P3S	36.00
6p black, trial color plate proof on India on card, vert. "Specimen" in orange, block of 4	2TC3S 52.50
12p black, plate proof on India on card, vert. "Specimen" in red. 3P3S	115.00
1852-57 10p black, trial color plate proof on India on card vert. "Specimen" in red	7TC3S 37.00
7 ½p black, trial color plate proof on India, vert. "Specimen" in red	9TC3S 31.00
1859-64 1c deep claret, trial color plate proof on India,	14TC3 19.50
10c black, plate proof on India, diag. "Specimen" in red	16P3S 25.00
12 ½c green, plate proof on India, vert. "Specimen" in red, horiz. pair	18P3S 20.00
17c black, trial color plate proof on India, bottom sheet margin copy (No. 93)	19TC3 35.00
2c deep purple-rose, trial color plate proof on India	20TC3 19.50
2c deep rose, plate proof on India on card, horiz. pair	20P3 21.00
2c green, trial color plate proof on India, left sheet margin with full imprint	20TC3 36.00
1868-75 ½c black, large die proof on India	21P1 165.00
2c black, large die proof on India	24TC1 165.00
2c black, trial color large die proof on India	24TC1 165.00
3c black, trial color large die proof on India	25TC1 165.00
5c black, trial color small die proof on India	26TC2 22.00
6c brown-red, large die proof on India	27P1 155.00
15c black, trial color large die proof on India	29TC1 155.00
15c green trial color large die proof on India	29TC1 155.00
1870-93 8c slate, plate proof on card, horiz. pair	44P4 55.00
1897 1c green, plate proof on India, horiz. pair	67P3 10.50

New Brunswick

1851 1sh. black, trial color plate proof on card	3TC4	13.00
1860 5c Connell, brown, plate essay on card	5E3	18.00
5c Connell, orange, plate essay on India on card	5E3	16.00
1860-63 1c black, trial color small die proof on India	6TC2	16.00
10c dark green, trial color small die proof on India	9TC2	13.00

Nova Scotia

1851-53 6p black, trial color plate proof on card	4TC4	13.00
1sh. black, trial color plate proof on card	6TC4	12.00

Newfoundland

1911	1c-15c black, complete set trial color plate proofs on glazed card	104/114TC4	80.00
1923-24	24c gray, unfinished die essay	144E	57.50

H. R. Harmer Ltd., London, Eng. Sale of Oct. 9 and 10, 1961.

Newfoundland

1868	1c violet. finished proof on experimental paper with quadrille varnished design		16.80
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The following 5 lots are DE La Rue photographic essays.

1923-24	3c sepia, very similar to issued stamp, mounted on large die sunk card, dated upper-right corner "27 Novem 22" and in pencil below design "rejected 18-12-22"	133E-A	89.60
	6c sepia, showing Narrow and Cabot Tower, mounted large die sunk card, dated upper-right corner "27 Novem 22" and marked in pencil at bottom "rejected 18 & 23-12-22"	136E-A	89.60
	20c sepia, with additional artist work inscribed "Placentia from Mount Pleasant", similar to issued stamp, mounted on die sunk card, marked upper-right corner "15th Jan 23" and at bottom in pencil "Accidentally approved 23-12-22"	143E-B	89.60
	20c sepia, on large die sunk card, with an entirely different design which is inscribed "Lake at Bowring Park" dated upper-right corner "27 Novem 22" and at bottom in pencil "Accidentally rejected 23-12-22"	143-E-A	134.40
	24c blue, artist hand painted essay, very similar to issued stamp, mounted on large die sunk card dated upper-right corner "27 Novem 22" and below design in pencil "rejected 18-12-22, but accidentally passed 23-12-22"	144-E-A	89.60
1922	2c bright rose, Postage Due die essay mounted on large die sunk card, dated "27 Novem 22" in upper-right corner		72.80

Nova Scotia

1890	3p, 6p 1 sh. Reprints in the reprint colors, complete set very fine blocks of 4		72.80
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H. R. Harmer Ltd., London, Eng., Sale of Oct. 16 and 17, 1961.

The J. A. Kilfoyle Gold Medal Collection of Australia. This collection properly contained the most important lot of Australian essays and proofs to come on the market in years. The lots were so numerous and described in such detail, we regret we do not have room to list them here. However, if any member is interested in this material, you can get the prices realized at this sale by writing to Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. enclosing a self addressed stamped envelope.

Harmer, Rooke & Co., Inc., New York. Sale of Nov. 14, 15, 16, 1961.

Nova Scotia

1860-63	1c vermillion, trial color plate proof on India on card, "Specimen", block of 4, v.f.	8TC3S	6.50
	5c black, trial color plate proof on India on card, "Specimen" block of 4 v.f.	10TC3S	7.50
	10c vermillion, plate proof on India, "Specimen" block of 4 v.f. .	12P3	6.50
	12 1/2c vermillion, trial color plate proof on India on card, "Specimen" v.f.	13TC3S	6.50

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#4TCP (10c), Scar., Grn., Blue, Cat. \$50. \$35 ea.	
#4TCP HORIZONTAL PAIRS, Brown or Green. Est. Cat. \$150 ea.	\$85 ea.
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#3-4TCP BLOCKS OF 8, Comp. Set, Probably Unique. Est. Cat. \$10,200	\$5,000
#41TCP (3c 1851), 5 Blocks of 4—Rare almost never offered outside of #41-47 set, possibly unique separately	\$350
#123-8TCP (1c-12c) Black \$65, Scar.	\$50
#129, 130, 131TCP (15c, 24c, 30c, 1869 Bicolors), most comb. avail., Ret. Full Cat. \$45	\$40 ea.
#132TCP (90c Bicolor), 7 comb. avail.	\$60 ea.
#123-32TCP (1c-90c) Comp. Set, All Color Comb., Very Rare, Cat. \$2,500+	\$2,250
#156-66TCP (1c-90c Bank Notes), comp. set 55 singles, retail for full cat. \$346+	\$275
#156-66TCP plus #179TCP, 60 Blocks of 4, very rare	\$1,350
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